


Catalogue
of
Napoleonic
Relics
Pictures
and other
Works of Art
& Curiosities

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MADAME TUSSAUD & SONS'
EXHIBITION







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MADAME TUSSAUD.

(From the Portrait by Fischer, painted in 1845.)

CATALOGUE OF PICTURES
AND
HISTORICAL RELICS

COMPILED BY
W. WHEELER

ILLUSTRATED FROM PHOTOGRAPHS BY B. FOULKES WINKS



MADAME TUSSAUD & SONS' EXHIBITION
MARYLEBONE ROAD

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PREFACE.

RENOWNED as is the Exhibition of Madame Tussaud and Sons for its unique collection of Portrait Models, it is not less remarkable for its historical relics and its artistic treasures, the gradual accumulation of more than a century. Under the latter head it is particularly rich in works by French masters of the revolutionary and post-revolutionary periods. English masters, indeed, are not unrepresented; and there are, among older masters of various schools, examples of Rubens and Sir Peter Lely. But it is by its specimens of French painters that the Exhibition, in an artistic sense, makes its strongest claim to consideration. It possesses quite a series of portraits by David, the great master of the Revolution and the First Empire, to whom, though his work may have suffered from a too rigid adherence to the canons of classicism, both History and Art are nevertheless under deep obligation for his striking presentments of so many of his great contemporaries. Most of the portraits in the Napoleon room are from the pencil of this enthusiast, who, happily for posterity, found no difficulty in transferring his idolatry from a Robespierre to a Bonaparte. To the engraver's art, again, justice is done by many fine pictures of events in the career of

Napoleon. As to sculpture, it is enough to name the great Thorwaldsen, whose magnificent bust of the Man of Destiny is one of the choicest treasures of the Exhibition.

Of the Historical Relics, one may say that on this side, too, the Exhibition is specially rich in mementoes of Napoleon and of that revolutionary whirlwind which he put into leash, and upon which he rode to supreme power. Voltaire, whose deadly attacks upon established formulas prepared the way for the overthrow of an effete *régime*, and Robespierre, who reaped where the great master of mockery had sown, are both represented by characteristic belongings of theirs, the one by a combination armchair and reading-desk, the other by lethal weapons. Of the Bastille also there are several relics. But the most impressive memorial of the great upheaval is the original guillotine, the instrument of death first to the royalists, then to successive factions of the revolutionaries themselves. Not until its abhorred blade had cut the threads of twenty thousand lives was this gruesome machine superseded.

The chief glory of the collection, however, is the Napoleon relics. The coat worn by Bonaparte when First

Consul ; his coronation robes and those of the Empress Josephine ; the military carriage which formed his shifting home in successive campaigns, from the disastrous expedition to Moscow to the *débâcle* at Waterloo ; his coronation carriage, and the one which he used at St. Helena ; the Flag of Elba, presented by him to the faithful Guards who had followed him into exile, and re-presented to them on the Champ de Mars during the Hundred Days ; the very camp-bed on which he drew his last breath, and the counterpane which could not shield him from Death's cold touch ; the cloak worn by him on the great day of Marengo, which now served him for funeral pall—these are objects of which the interest can only deepen with the lapse of years. And there are a hundred other relics of hardly less significance, so intimately connected are even the least of them with the mightiest and most inscrutable human force the world has ever known.

Another memorial of poignant interest takes us back to an earlier age. The shirt which Henri Quatre was wearing when, close upon three hundred years ago, the knife of a crazy fanatic brought his great career to a tragic end, was purchased by Madame Tussaud's uncle at a sale of Cardinal Mazarin's collections ; and one may still see upon it stains of the life-blood of the most beloved of French kings. Of recent French history, too, there are sugges-

tive memorials, such as the keys of the citadel of Metz, presented to Napoleon III. at the beginning of the Franco-German War, and the carriage in which, at Sedan, he watched the battles that issued in the surrender of an army and the downfall of a dynasty.

Nor is there in this Exhibition any lack of relics of men and women who have played great parts in our own rough island story. Nelson and Wellington, the chief agents in the overthrow of the great Corsican, are both well represented. So, too, are the kings and queens of the house of Hanover, from George I. down to Her Gracious Majesty Queen Victoria ; while of monarchs so remote as Charles I. and Queen Elizabeth and Mary Stuart there are also souvenirs of no common interest.

That both pictures and relics, and especially the relics, have a distinct educational value, is a mere truism. Events belonging to the dim and distant past are more easily realised in presence of objects closely associated with them ; and a thing realised is a thing remembered. The proprietors hope that by the compilation of the present Catalogue, relics and pictures alike will be the better enabled to fulfil their office as *memoria technica*, and that many into whose hands this little work comes may think it worthy of preservation as a souvenir of Madame Tussaud and Sons' Exhibition.

W. W.

MEMOIR OF MADAME TUSSAUD.



HE foundress of this Exhibition was so prominent a figure in Parisian life for more than a quarter of a century, that many have supposed

her to have been of French nationality. This, however, is not the fact. Her mother was the daughter of a Swiss clergyman who, having lost her first husband, married *en secondes noces* Joseph Gresholtz, a German-Swiss officer, who had been through the Seven Years' War as aide-de-camp to General Wurmser. The wedding was celebrated at Berne, and Joseph Gresholtz died in 1760, no great while afterwards, and two months before Marie, the subject of this brief sketch, was born.

When little Marie was six years old, Madame Gresholtz was induced by her brother, M. Curtius, to join him in Paris. Some years before this he had been in practice in the Swiss capital as a medical man. He was also a skilled amateur in the then fashionable art of wax modelling, and it chanced that when the Prince de Conti, well known as a connoisseur, came to Berne on a visit, he saw some specimens of M. Curtius's work, and was so struck with its delicacy and finish

that he prevailed upon him to transfer himself to Paris, and there practice modelling as a profession. M. Curtius was not long in acquiring a distinguished and lucrative connection in the French capital. But he was not forgetful of his kindred, and in 1776 he made the arrangements which brought to his domicile his sister and her family. Even at this early age Marie Gresholtz appears to have had the clear-sightedness and the decision of character which she afterwards showed in a wider sphere, for when her uncle, falling in love with her at first sight, remarked, "From this time you are my adopted daughter," she instantly accepted the arrangement and drew from it a logical and practical inference. "Then I shall not call you uncle any more," she made answer; "I shall call you father!"

This removal to Paris and installation in her uncle's house formed the turning point of Marie Gresholtz's life. She now came into daily contact with Voltaire, with Rousseau, with Dr. Franklin, with Mirabeau, and other *litterati* and philosophers and statesmen who frequented M. Curtius's house. As she grew up she developed marked skill in modelling, to which she applied herself so sedulously and so successfully that after a while her work was regarded as in no respect inferior to

her uncle's. Her fame was noised abroad, and reached the ears of Madame Elizabeth, the sister of Louis XVI., who engaged Marie to give her lessons. Between the princess and her clever young instructress a strong attachment grew up, and before long it was arranged that Marie should leave her uncle for a time and live in the Palace of Versailles as Madame's companion.

It was soon after this, Marie being now in her twentieth year, that the troubles which issued in the Revolution began to take shape and find manifestation. With one of the first symptoms of the brewing storm M. Curtius was very curiously associated. The Duke of Orleans (father of Louis Philippe) and Necker, the statesman, both of them in favour with the populace, had been visited with marks of the royal displeasure, and on the 12th of July, 1789, a disorderly mob which had assembled in the streets made for M. Curtius's Museum of Wax Models on the Boulevard du Temple and demanded the busts of their favourites which they knew to be on view there. The models were perforce surrendered to them, and, having covered them with crape, the demonstrators paraded them through the streets. While so employed they were attacked by a German regiment commanded by the Prince de Limbesc, some blood was spilt, and much animosity was engendered.

Two days later the Bastille fell. With her uncle and some friends Marie, who by this time had left the Palace, went

to see the noisome dungeons or the fortress, and it was on this occasion that Robespierre saved her from an ugly fall.* As the Revolution ran its horrid course, M. Curtius and his niece, from their large acquaintance with the leading publicists, found themselves in the heart of the maelstrom. Once it happened that Marat came to the house to conceal himself from the king's officers. For a whole week Marie lived under the same roof with "the most ferocious monster that the Revolution produced." She has recorded that when he took himself off he made her a very pretty little speech. "I never saw him again," she adds, "until one day, just after he had been killed by Charlotte Corday, two gendarmes came for me to go to his house in order that I might take a cast of his face."

The Revolution was not long in taking a turn strongly antagonistic to the king and queen, and presently the dethronement of Louis was determined upon. On the 18th of August, 1792, an immense mob surrounded the Tuileries. The king had fled to the National Assembly, very shabbily leaving his brave Swiss guards without instructions. Like heroes they remained at their posts, and having fired a volley in reply to chance shots from the rabble, they were attacked and massacred. "Honour to you, brave men!" exclaims Carlyle; "honourable pity, through long times! Not martyrs were ye; and yet almost more. He was no king of yours, this

* See p. 59.

Louis ; and he forsook you like a king of shreds and patches ; ye were but sold to him for some poor sixpence a day ; yet would ye work for your wages, keep your plighted word. The work now was to die ; and ye did it !" Among these valiant sons of Switzerland were three half-brothers and two uncles of

cherished. So it was that they were now haled off to prison, and consigned to a room where some twenty other ladies were held in durance, among them Josephine Beauharnais and her daughter Hortense. The former, who bore herself with admirable cheerfulness and infectious fortitude, was des-



MODEL OF THE BASTILLE (*p.* 59).

Marie Gresholtz ; and after being kept in suspense many hours she was overwhelmed to learn that the worst had happened : brothers and uncles alike were slain.

The time came, indeed, when Marie's own life was in imminent peril. Her uncle thought it discreet to temporise with the revolutionaries, and was understood to be in sympathy with them ; but he was away with the army on the Rhine, and Marie and her mother were at the mercy of any who chose to suspect them of the royalist predilections which they undoubtedly

tined to be the wife of Napoleon Bonaparte ; the latter to be Queen of Holland and mother of Napoleon III. After three months of dreadful suspense and severe privation Marie and her mother were released, owing, they believed, to the good offices of General Kleber ; but not till much later were the future Empress of the French and her little daughter set at liberty.

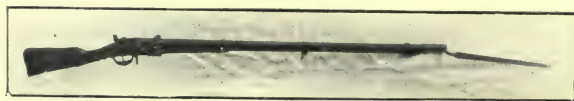
It was not long after Marie's release that the Queen of France, whose beauty and grace winged Edmund Burke's soaring eloquence to perhaps its highest flight, was conducted to the scaffold

upon which already her husband had expiated his ancestors' sins and his own mistakes. From the house of a friend, Marie Gresholtz caught a glimpse of the hapless lady on her last sad journey ; but the melancholy spectacle was too much for her, and she fainted.

M. Curtius only returned from the wars to die, and soon afterwards, in 1795, Marie was espoused by M. Tussaud. But her marriage did not interrupt her artistic pursuits, and after Napoleon's appointment as First Consul she was sent for to the Tuileries to take his likeness. He was so pleased with her work that he came to her studio with Masséna and an *aide-de-camp* in order that she might take casts of their features. With such a patron, Madame Tussaud had before her the prospect of a flourishing career in the land of her adoption. But the awful scenes which had been enacted before her eyes, and especially the execution of Madame Elizabeth and of many others whom she had known and loved, had inspired her with an insistent desire to remove herself from surroundings so full of distressing associations, and she determined upon a visit to England. At first the

Minister or Police denied her the necessary permission, but the First Consul was appealed to in her behalf, and then the way was clear. She came and spied out the land, and in 1802 finally settled here and opened an Exhibition of Wax Models and Historical Relics at what is now the Lyceum Theatre in the Strand. Later, the collection was transferred to other quarters in London, and after this it was taken on a long tour in the provinces. In 1835 it found a suitable home in Baker Street, and here it remained for half a century, until it was installed in the present spacious and handsome structure in the Marylebone Road.

Madame Tussaud survived till 1850, dying at the ripe age of ninety. She had borne two sons and a daughter, and one of her sons, Francis, who inherited her artistic gift, succeeded her in the conduct of the Exhibition, as well as in the modelling. He in turn was succeeded by his son Joseph, and the latter by *his* son, the present artist and manager, Mr. John Theodore Tussaud, who is thus a great-grandson of the shrewd and talented lady to whom the Exhibition is proud to trace its origin.



GUN PRESENTED TO M. CURTIUS BY THE NATIONAL ASSEMBLY (*p.* 28).

Her Gracious Majesty Queen Victoria, to
the grief of all her subjects, passed away
just as the pages of this Catalogue were
printed.

ENTRANCE HALL.

*** The Numbers in this Catalogue are all starred, and correspond with those similarly distinguished in the Exhibition. Unstarred Numbers in the Exhibition correspond with those in the Catalogue of Portrait Models.*

1.* **Her Majesty Queen Victoria,** appointed portrait^r and historical by Sir George Hayter.—As visitors painter, and in 1841 principal painter, pass through the turnstile into the spacious Entrance Hall, they see high up on the wall in front of them the splendid portrait of Queen Victoria, representing her Majesty in her coronation robes, and bearing the royal insignia. A memoir of the Queen will be found in the Catalogue of Portrait Models, and all that need be added here is that as her Majesty has reigned longer than any other English monarch, so has she eclipsed all her predecessors in the affection she has won from her myriads of subjects. The portrait is from the brush of Sir George Hayter, who, on the accession of Queen Victoria, was

appointed portrait^r and historical painter, and in 1841 principal painter, to her Majesty, from whom he received the honour of knighthood in 1842.

2.* **George IV.,** by Sir Thomas Lawrence, P.R.A.

—This gallery picture, facing the portrait of Queen Victoria, was painted by command of George IV. (a memoir of whom will be found in the Catalogue of Portrait Models), and presented by him to General Sir William Nicholay, shortly after the latter's retirement from active service.

3.* **Bust of Lord Brougham.** — Before visitors ascend the staircase they will observe several busts on the floor of



HER MAJESTY QUEEN VICTORIA.

(From the Painting by Hayter.)

the Entrance Hall. The first of these is that of Lord Brougham, famous as

orator, statesman and lawyer, who was born in 1778, and died in 1868. He was, perhaps, the most energetic and versatile man of his generation, and of him it has been said that had he known a little law he would have known something of everything!

4.* **Terra-cotta Bust of Gambetta, by Émile Guillemin.**—The great

French orator and statesman was born in 1838, the son of a grocer, and died in 1882 from a pistol wound accidentally inflicted upon himself in somewhat mysterious circumstances. It was he who prepared the downfall of Napoleon III., and who, when the Emperor had yielded up his sword, moved the nation, by his passionate eloquence and magnificent energy, to offer desperate resistance to the conquering Germans.

5.* **Bust of Sir Walter Scott.**—The Wizard of the North is represented by a model in the Grand Saloon, as well as by this bust in the Entrance Hall.

6.* **Madame Tussaud, by Fischer.**

Now ascending the handsome marble staircase, which came from the mansion built for himself by the late Baron Albert Grant at Kensington, and turning to the right, the visitor sees, on an easel, Paul Fischer's familiar portrait of the foundress of the Exhibition, a reproduction of which forms the frontispiece to this Catalogue. Fischer was Court painter to George IV.

7.* **Bust of Marshal Blücher.**—

This fine bust of the gallant commander-in-chief of the Prussian army at Waterloo, known as Marshal Vorwärts (Forwards), was regarded at the time of its production as an admirable likeness. It was Blücher who, looking down upon London from the gallery round the

dome of St. Paul's, exclaimed, "What a city to sack!"

8.* **Bust of Napoleon the Great, by Trentanove.**—This bust was exhibited in the London Museum, now the Egyptian Hall, by Mr. Sainsbury, in his collection of Napoleon relics.



GEORGE IV.

(From the Painting by Lawrence.)

HALL OF KINGS.

The ceiling of this noble apartment is adorned with three paintings from the pencil of Sir James Thornhill; that in the centre representing "Venus in a Wood," while on one side is "The Feast of Bacchus," and on the other, "The Death of a Warrior." Sir James Thornhill was born at Melcombe Regis in 1676. Having acquired some fame as an artist, he was appointed by Queen Anne to paint the dome of St. Paul's Cathedral, which he decorated with eight scenes from the life of St. Paul. At a later period of his life he was engaged to paint an apartment at Hampton Court Palace with symbolical subjects relating to the life of Queen Anne and of her consort, Prince George of Denmark. He was also employed upon the decorative paintings at Greenwich Hospital, and copied Raphael's cartoons, a piece of work which occupied him for three years. He died at Weymouth in 1734.

9.* **The Duchess of Braganza, by Sir Peter Lely.**—The interest of this picture is artistic rather than personal, for of its subject little more is known than that she was the wife of a member of the royal house of Portugal—Constantine, Duke of Braganza, for some time Viceroy of the Indies.

The artist, Sir Peter Lely, was born in Westphalia, but came to England in 1641 at the age of twenty-four, and quickly rose into great favour among both Royalists and Parliamentarians. In 1643 he painted a portrait of Charles I., and after the execution of that monarch he was commissioned to paint one of Oliver Cromwell, who addressed to him the exhortation which has so often been quoted. "Mr. Lely," said the Lord Protector, "I desire you will use all your skill to paint my picture truly like me, and not flatter me at all; but remark all those rough-

nesses, pimples, warts, and everything as you see me, otherwise I will never pay you a farthing for it." After the Restoration, Lely was appointed State painter to Charles II., who made him a knight. The example exhibited here is considered by competent judges to be one of his happiest efforts.

10.* **Louis XIV. of France.**—This striking equestrian portrait of the Grand Monarque has been generally attributed to Sébastien Bourdon, whose paintings and drawings are to be found in most of the public galleries of Europe.

The subject of the picture, Louis XIV., whose reign was the Golden Age of France, adorned as it was by great statesmen and generals and ecclesiastics, as well as by men of genius in literature and science, was twenty years of age when Cardinal Mazarin died. "To whom shall we now apply?" asked his Secretaries of State. "To me," he re-

plied with dignity ; and he who until then had recked of nothing but pleasure and self-indulgence, devoted himself sedulously to the business of the nation.

His characteristic saying was, "*L'État c'est moi*"—"I am the State." Succeeding his father at the age of five, he reigned for seventy - three years, dying in 1715.

11.* **George II., by Hudson.**—For some particulars of the second of our Hanoverian kings the reader is referred to the Catalogue of Portrait Models. Hudson, a portrait painter of some renown in his day, is better known

to posterity as the master of the illustrious Sir Joshua Reynolds, whose fame so eclipsed his own that he retired from the exercise of his profession. He died at his villa at Twickenham in 1779, at the age of seventy-eight.

12.* **Charles X. of France.**—Charles

Philippe de Bourbon, known as Comte d'Artois until the accession of his brother, Louis XVIII., and afterwards as Monsieur, was the fifth and youngest

son of the Dauphin Louis, son of Louis XV., and was born in 1757. At the beginning of the Revolution he found it necessary to leave France, and after various wanderings he eventually found an asylum with his brother Louis XVIII., first at Holyrood, Edinburgh, and afterwards at Hartwell, in Buckinghamshire. He returned to Paris in the train of the Allies in 1814, but the reappearance



CHARLES X. OF FRANCE.

of Napoleon forced him and his brother, the king, once more to go into exile, until the Emperor was finally disposed of. At the death of Louis XVIII., in 1824, he ascended the throne. But he lent himself to reactionary counsels, became unpopular, and in 1830

was once more obliged to flee for his life, being succeeded by Louis Philippe. He took refuge in this country, first at Lulworth Castle, in Dorsetshire, and afterwards again at Holyrood. He died on November 4th, 1837. It was during his first sojourn in Edinburgh that he made an ineffectual attempt to persuade Madame Tussaud to part with the shirt which his ancestor Henri Quatre was wearing at the time of his assassination. (*See p. 50*).

13.* Facsimile of Crown, Sceptre, etc., of George IV.—These copies of the insignia of George IV. were, by special permission, made direct from the originals by the well-known firm of Rundell and Brydges.

14.* William IV., by Simpson.—This monarch was known before his accession as the Duke of Clarence. Born in 1765, he entered the Navy as a midshipman at the age of fourteen, and served his country at sea until 1790. He then retired from active service, but retained his rank, and as Admiral of the Fleet he hoisted his flag to escort Louis XVIII. to France. John Simpson, to whom his Majesty gave sittings for this portrait, was for many years assistant to Sir Thomas Lawrence, P.R.A. In 1834 he went to Lisbon, and was appointed painter to the Queen of Portugal, but presently returned to England, and died in London in 1847.

GRAND SALOON.

15.* Cot containing Model of H.R.H. Prince Edward of York.—A facsimile of the cot used at Buckingham Palace when the Princess Royal (the Empress Frederick of Germany) and the Prince of Wales were born. In it reclines a model of the eldest son of the Duke and Duchess of York, who is in the direct line of succession to the throne of England.

16.* His Royal Highness the Prince Consort, by Patten.—This presentment of the Prince Consort, wearing the robes of the Order of the Garter, dates from 1840, and is the work of George Patten, an English artist whom the Prince appointed his portrait painter. To his Royal Highness more than to anyone else belongs the



FAC-SIMILE OF THE PRINCESS ROYAL'S COT.

glory of the Great Exhibition of 1851, and though he died before the opening



KEYS OF THE FORTRESS OF METZ.

of the next Great Exhibition, that of 1862, this also owed much to his enlightened zeal. Richly did he earn the memorial which a grateful nation has reared to his memory in Kensington Gardens.

17.* **“Viscount Hinton’s Organ.”**

—The Claimant to the Poulett estates was born on December 15th, 1849, and for some years gained his living by means of the instrument here exhibited.



THE BEAUCONSFIELD WREATH.

The model, by the way, is dressed in the clothes worn by the claimant when grinding out his melodies for pence. He was very loth to part with

the instrument. He himself brought it to the Exhibition, and it seemed, said Mr. J. T. Tussaud, “more like parting with a favourite child than a thing of wood and metal, and he positively wept over it.”

18.* **Lord Beaconsfield’s Wreath.**

—Lord Beaconsfield had no more enthusiastic admirer than the late Mr. Tracy Turnerelli, who organised this tribute to him, to which 52,000 persons subscribed. The leaves are inscribed with the names of the contributing towns.

19.* **Keys of the Fortress of Metz.**

—The capitulation signed on the 27th of October, 1870, was one of the worst of the humiliations which France suffered in the Franco-German War. At the beginning of the war Napoleon III. made his entry into Metz at the head of a brilliant staff, and amid the enthusiastic acclamations of the populace and cries of “À Berlin, à Berlin !” The keys of this virgin fortress, placed on a velvet cushion, were ceremoniously presented to him, and re-consigned to the custody of the governor. When, not many months after this ceremony, the King of Prussia, soon to be crowned German Emperor at Versailles, made his victorious entry into Metz it was intended, by way of spicing his triumph, that these same keys should be presented to him, but they had been secreted too well, and the design was frustrated. Many months after the capitulation they were smuggled out of the city, and eventually brought to London and offered to Madame Tussaud and Sons, who were glad to add to their

collection this interesting memento of the war.

20.* **Helmet and Gloves of Sir Herbert Stewart.**—This was the helmet worn by Major-General Stewart in the Battle of Gubat. It was he who, in December, 1884, led the column sent from Korti towards Metemmeh, to open up communications with General Gordon at Khartoum. He defeated the Mahdi's followers with great slaughter at Abu-Klea on the 17th January, but was mortally wounded two days later at Gubat.

21.* **Relic of General Gordon.**—The camel-harness used by the hero of the Soudan on his last journey through the desert. It was to Khartoum that he made his way, and here, as all the world knows, he perished at the hands of the blood-thirsty followers of the Mahdi.

22.* **Piece of Cravat worn by Charles I. on the morning of his execution.**—Though one of the smallest, this is not the least interesting of the relics in the collection. Men will differ in the future, as in the past, as to the policy and character of the king, but that he met his tragic fate with the finest dignity and fortitude can never be gainsaid.

23.* **Rosary of Mary Queen of Scots.**—This rosary was the one which an earlier Stuart—the unfortunate Mary Queen of Scots—wore on the scaffold. Only a day's notice of her execution was vouchsafed to her. But she bore herself in the queenliest fashion, expressing her joy that her miseries

were soon to end, and that God had given her the grace "to die for the honour of His Name and of His Church—Catholic, Apostolic, and Roman."

24.* **Allegorical Picture by Boucher.**—

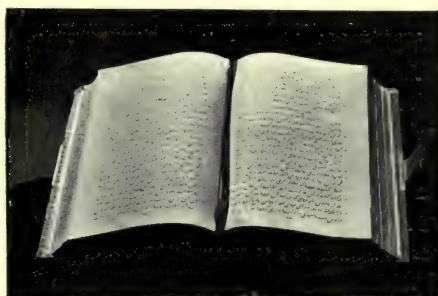
This picture, belonging to a series emblematic of the seasons, is typical of the art of Boucher, who, from the gaiety with which his work is infused, has been styled the Anacreon of painters. He was born in Paris in 1704, and died in the same city in 1768, having been the king's painter and been favoured above all his contemporaries with the patronage of the great.

25.* **Allegorical Picture by Boucher.**—A companion picture to the preceding.

26.* **Shoes of the King of Spain.**



ROSARY OF MARY QUEEN OF SCOTS.



PERSIAN NEW TESTAMENT (p. 18).

The first shoes worn by the young King of Spain, Alphonso XIII., who was born on the 17th of May, 1886, shortly after his father's death. During his minority his mother has ruled as Queen Regent.

27.* The New Testament in Persian.—This copy

of the New Testament, in the Persian language, is one of those presented by the Queen to members of the late Shah of Persia's suite when he visited England in 1873. With it will be seen the autograph testimonial which the Shah presented to Madame Tussaud and Sons on the occasion of his visit to the Exhibition. The interpretation thereof is as follows:—

"While staying in London I visited Madame Tussaud's Exhibition, and I write these few words in the place itself as a souvenir of my visit.—NASSR ED DIN, SHAH KADJAR."

28.* Specimen of Art Needlework.—This beautiful piece of work was wrought by the dexterous needle of the famous Miss Linwood, who first exhibited it, with other specimens of her art, in 1798.

29.* Autograph Letter of Charles Dickens.—A characteristic specimen of the great novelist's beautiful handwriting.

30.* Allegorical Painting by Jeaurat.—Jeaurat, the painter of this picture, flourished in Paris about the middle of the eighteenth century. One of the most successful of his works was a set of designs illustrating La Fontaine's Fables.

31.* The Birth of Venus, by Boucher.—The principal figure in this fine painting has been thought by some to represent Mme. de Pompadour, a mistress of Louis XV., the depraved monarch for whose sins against the nation over



MARIE ANTOINETTE (p. 20).

which he ruled his son had to suffer. But there is little doubt that it really stands for the lovely Comtesse du Barry, another of the mistresses of the king, at whose death she was banished the Court. At the beginning of the Revolution she took refuge in England, in order to place in security her diamonds and as much as possible of her ill-gotten wealth, but after the lapse of a few months she returned to

France, in the belief that she would not come under the ban of the law proscribing Royalists. But she had a cruel awakening.

She was arrested in July, 1793, and in the following November sent to the guillotine.

32.* **Bust of Queen Victoria.**—

One of a pair of busts of her Majesty the Queen and the Prince Consort, sculptured at the time of their marriage in 1840.

33.* **Marriage of George IV., by William Hamilton.**—

The painter of this scene was the son of a Scottish

has been valued at 3,000 guineas. Its interest is enhanced by the circumstance that every one of the portraits in it was painted from life.

The marriage of George IV., then Prince of Wales, with his cousin, the Princess Caroline Amelia Elizabeth, daughter of the Duke of Brunswick, was celebrated on April 8th, 1795. The union was an unfortunate one, which led to many unedifying controversies. (*See* No. 153.*)

34.* **Etchings by the Queen and the Prince**

Consort.—Madame Tussaud and Sons were so fortunate as to become the owners of these interesting etchings, the work of her Majesty and Prince Albert, who executed them in 1840



THE CZAR NICHOLAS I. (p. 20).

gentleman residing at Chelsea. Elected an Associate of the Royal Academy in 1784, and an Academician in 1789, he presently was commissioned to paint for the nation this important work, which

and 1841. The artistic tastes of Queen Victoria and her lamented consort have been inherited by their children. The Princess Louise, now Duchess of Argyll, is an admirable sculptor, and has exhibited many of her works at the Royal Academy, notably a fine bust of her royal mother, of whom also there is a statue from her chisel in Kensington Gardens. When a child the Princess honoured this Exhibition with a visit on two successive birthdays.

35.* **Marie Antoinette.**—This portrait of the unfortunate French queen was painted some time prior to the Revolution, when, one of the loveliest women of her generation, she fascinated all who saw her, and none had any inkling of the tragic fate that lay before her.

36.* **Bust of the Prince Consort.**—A companion to the bust of her Majesty the Queen (No. 32 *).

37.* **Allegorical Picture of the Duke of Cumberland, by Sir James Thornhill.**—The "Hero of Culloden," here represented in his childhood, with his mother, Queen Caroline, *née* Princess Caroline of Brandenburg-Anspach, was the second son of George II. A fearless soldier, he was not a successful general, and there was in him a strain of brutality which prevented him from becoming a popular favourite. The weapons which the artist has introduced into the picture are, of course, emblematic of the Duke's career as a warrior.

38.* **Medallion of the Prince**

Consort.—This medallion is the work of M. Malampré, a well-known Belgian sculptor, for many years settled in England.

39.* **The Czar Nicholas I. of Russia, by Bothmann.**—This picture was graciously presented to Madame Tussaud and Sons by Alexander II. of Russia, grandfather of the present Czar. It has an interesting history. A very high official of the Russian Court visited the Exhibition during a stay in London, and on his return mentioned the circumstance to the Emperor Alexander II., who commanded this important work to be forwarded to Madame Tussaud and Sons, together with a statuette and a military uniform which had been worn by the Emperor Nicholas (*see* No. 86 *). They duly arrived, but it not being known from whom they came, they were put on one side until the generous donor should disclose his identity. A short time afterwards Prince —, an *attaché* of the Russian Embassy, called and inquired if the gift had been received, and to their astonishment and gratification revealed to the Messrs. Tussaud the august source whence it had come. The picture, needless to say, is treasured by them as one of their most precious possessions.

40.* **Picture by Rubens.**—The great artist of whose work this is a specimen was born in 1577, on the feast of SS. Peter and Paul, June 29th. His father was of a distinguished family of Antwerp, but had left it on account of the religious troubles then rife. Per-

haps the greatest of Rubens' work is the "Descent from the Cross," at Antwerp. He also adorned the walls of the Luxembourg Palace, in Paris, with

scenes from the life of Marie de' Medici. He died at Antwerp on May 30th, 1640.

41.* **Picture by Jeaurat.**—(See No. 30.)*



PICTURE BY BOUCHER.

HALL No. 4.

42.* **Head of a South American Chief.**—This head is that of a chief of the South American tribe known as the Napos, who dwell near the source of the river of that name, in Ecuador. The Napos are constantly at war with a rival tribe called the Jiberos. It is

usual for the women to follow the men into battle, and when an enemy is slain they come forward and cut off the head and carry it back to camp as a trophy. To keep these trophies from decay, they are preserved in a very singular manner, the skin, with the hair intact,

being removed and filled with fine sand mixed with tannin, upon which hot water is poured. As the result of this treatment, the head shrinks to about the size of a man's clenched hand, and it is then usually attached to the woman's girdle suspended by a string. The head exhibited is believed to be that of a young chief.

43.* **Oriental Costume of Sir Richard Burton.**—The garments with which this model of the late Sir Richard Burton is clothed are those actually worn by the great Orientalist on his return from his pilgrimage to Mecca. They were placed on the model by the late Lady Burton, his devoted wife.

44.* **Portraits of George III. and Queen Charlotte.**—These gallery paintings are from the collection of the late Queen Adelaide, a circumstance which gives them added interest. By some authorities the portrait of the king has been attributed to Sir Joshua Reynolds. Queen Charlotte, daughter

of the Duke of Mecklenburg-Strelitz, was a prim little lady, very stiff and formal, but devoted to her husband. The last years of the king's long reign, as everyone knows, were overclouded by insanity.

45.* **Bust of George Augustus Sala.**—This prolific journalist and author was from his earliest years deeply interested in this Exhibition, and the Catalogue of Portrait Models is from his pen. The bust, sculptured by Mr. John T. Tussaud, the present artist of the Exhibition, was exhibited at the Royal Academy early in his professional career.

46.* **Allegorical Picture by Jeaurat** (*see No. 30 **).

47.* **Souvenir of the Prince Consort.**—To this programme there attaches the melancholy interest that it was used by the lamented Prince Albert on the occasion of his last visit to the theatre, on Thursday, September the 14th, 1861.

NAPOLEON ROOM.

We shall first call the visitor's attention to the carriages and other objects in the middle of the room, and then make the circuit of the apartment in order to notice the pictures and relics on or against the walls. We begin with

48.* **Napoleon's Military Carriage, taken at Waterloo.**—Dull must he be, indeed, who can look upon this vehicle without having his feelings stirred in quite unwonted measure. Its intimate and protracted association with the greatest personality of modern times

invests it with its unique interest and value. It was built specially for Napoleon at Brussels by command of his second wife, the Empress Marie Louise, at the moment when his star had reached its zenith. Behind him lay his long series of splendid achieve-

ments in battle and in council. He had now resolved upon that expedition to Russia which was to issue in disaster almost as unparalleled as were the victories which had made him the

subduing to his will; and in such seclusion as it afforded were elaborated the plans by which this vast design was to be accomplished.

Curiously enough, the fall of this



NAPOLÉON'S MILITARY CARRIAGE.

arbiter of Europe; and it was in the hope of mitigating the inevitable hardships of so long and arduous a campaign that the Empress provided him with this conveyance, as a kind of movable home. It was, then, to convey the ruler of France from his capital, through countries that lay prostrate at his feet, into the very heart of the great, semi-savage Empire which he was bent upon

wonderful man may be traced to the hour in which, at the door of the Tuileries, he entered this carriage. It was as fatal to him as was the chariot of the sun to Phaeton. This carriage it was, as we have said, that bore him to those icy wastes where all but a miserable remnant of his mighty army perished. At a later period it conveyed him to the shores of France on his way

to Elba, and was with him during his first exile ; it brought him back a few months later to his recovered capital, and it was in it that he rode to the fatal field of Waterloo.

And now let us look at this, the most remarkable carriage extant. The colour, it may still be seen, is a dark blue, with a handsome bordure ornament in gold ; and the Imperial arms are emblazoned on the panels of the doors. In front is a projection, the object of which was to increase the size of the interior. Beyond this, and nearer to the horses, is the coachman's box, so placed as to afford to any one within an unobstructed view straight ahead. The panels, by the order of the Empress, were made bullet-proof, and the one at the lower part of the back was made to slide up and down, so that things might be handed out of or into the vehicle without its occupant being disturbed. The under-carriage, which has swan-neck iron cranes, is of prodigious strength, as also are the semi-circular springs and the wheels, and especially the tires, while the pole is so constructed as to act as a kind of lever, in order to minimise the jolting over rough surfaces. Under-carriage and wheels are both painted in vermilion, edged with blue, and ornamented in gilt. The harness, perhaps from the rough usage it had had in Russia and elsewhere, was scarcely worthy of an Imperial equipage ; but the eagles and other devices which it bore sufficiently established its identity. The visitor will be particularly in-

terested to see the marks of a sabre-cut on one of the front springs of the carriage, made by a blow aimed at the coachman at the time of the capture.

The interior deserves particular attention, for it is adapted to the various purposes of office, bedroom, wardrobe, and store. In front of the seat, which is divided into two, are compartments for such utensils in gold and silver as were likely to be serviceable to the Emperor. A lamp was fixed at each angle of the roof, and another in the back, so that there was no lack of light ; and by the same means water, &c., could be heated when desired. Beneath the coachman's seat is a small box about two feet and a half long, designed for a folding bedstead of polished steel, and there was space for this to be fitted up within the carriage, which contained mattresses and all the requisites for bedding.

A small mahogany case formed the Emperor's *nécessaire*, or toilet box (*see* No. 119*). There was also a mahogany liqueur case, for two bottles, one of which, at the time the carriage was taken, contained a small quantity of rum, the other some rare old Malaga wine. There were, besides, various articles of perfumery ; and notwithstanding Napoleon's desire to discourage British manufactures, which was with him almost an obsession, Windsor soap and English court-plaster were found in the carriage by the Prussian soldiers.

Attention must also be called to a writing-desk, which may be drawn out for use. Here was found the Emperor's

portfolio, which was afterwards published. In the front of the carriage are smaller compartments, for maps and telescopes ; to the roof was attached a network appliance for small travelling requisites.

Affixed to one of the doors are two holsters, in which were found a brace of pistols manufactured at Versailles. In a third holster, close to the seat, was a double-barrelled pistol, and this, like the other pistols, the Prussians found to be loaded. From one side was suspended a large silver chronometer (with a silver chain) of the most elaborate workmanship. The doors of the carriage are fitted with locks and bolts ; and behind the windows are blinds, which are shut and opened by means of a spring.

We must next relate the circumstances in which this carriage fell into the hands of the Prussians, who, after Waterloo, took up the pursuit of the French army, for which the British cavalry was incapacitated by fatigue. A small corps, placed under the command of Major Baron von Keller, in pursuance of instructions from Blücher, arrived at the town of Genappe, some seventeen miles south-east of Brussels, at eleven o'clock on the night of the battle (the 18th of June, 1815). They found the town barricaded and filled with French soldiers, who maintained a brisk artillery and musket fire against them. But the pursuers were not to be denied, and after a hard fight they took the place by storm. Near the entrance they came across Napoleon's

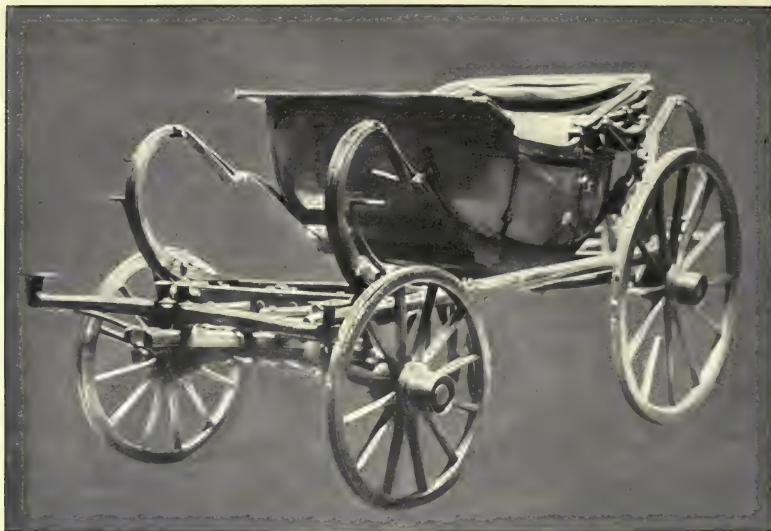
carriage. Major von Keller, fully believing that the Emperor was now in his hands, ordered the coachman and postillion to stop, and as they did not obey, the latter was immediately killed, together with the two foremost horses, while the Major himself smote down the coachman. It was at this juncture that one of the front springs of the carriage received the cut of which it still bears the signs. The Major then forced open one of the doors ; but while these things were being done Napoleon had escaped by the opposite door. Such was his haste that he dropped his hat, sword, and mantle in the road, where they were afterwards picked up, and were sent to Blücher next morning. But, mounting a horse, Napoleon contrived to get clear, and made his way to Paris.

From Major von Keller's own account of the capture, it appears that the unfortunate postillion and the two leaders were bayoneted by the Fusiliers, and that, having cut down the coachman, and forced open the door of the carriage, he himself saw Napoleon mounting a horse on the other side. He then took possession of the carriage, and afterwards brought it to this country and presented it to the Prince Regent. After a time it was sold by the Prince, now George IV., to a Mr. Wm. Bullock, for the sum of £2,500, and by him was exhibited to the public.

Napoleon's coachman, Jean Hornn, a Dutchman, was at first supposed to have been slain, and it was strange, indeed, that he escaped with his life, for he had received three wounds in the right arm,

and seven others in different parts of his body. But, though taken for dead, and stripped of his clothes, the poor fellow was afterwards found to be still living by an English officer, who had him conveyed to Brussels, where his right

commonly used by Napoleon during his years of exile at St. Helena, and is the last he ever entered. Its authenticity is certified by the Counts Montholon and Las Casas. It was purchased by Messrs. Tussaud from Mr. John Blofield,



NAPOLÉON'S ST. HELENA CARRIAGE.

arm was amputated and his wounds were carefully attended to. At last he was able to return to France, and there received from the Government an annual pension of twenty-three louis. In 1816 he came to this country and made an affidavit before the Lord Mayor of London, with the view of identifying the vehicle and the surviving four horses, all of which had been brought to England for exhibition.

49.* **Carriage used by Napoleon at St. Helena.**—This was the carriage

who furnished the following particulars and verifications, addressed to Messrs. Tussaud, and dated London, January 8th, 1851 :—

DEAR SIRs,—In accordance with your request I send you the following brief particulars of the carriage used by the Emperor Napoleon at St. Helena. I purchased it in 1848 at that island, of Major Charles Sampson, an officer who had lived highly respected there for more than fifty years, and who gave the following certificate:—

“Received from Mr. John Blofield, for Bonaparte's old carriage, used by him on the Island of St. Helena.” [Here follows the amount paid.]—MAJOR C. SAMPSON.”

In 1850 I went to Paris. I showed it to General Count Montholon and Count Emmanuel de las Casas. These gentlemen immediately recognised it, and both said they had frequently ridden in it with the Emperor, and they most kindly gave me the following certificates, which, as you purchased the carriage, I enclose. General Montholon informs me that the Emperor always used it drawn by four horses, ridden by two postillions, with the head of the carriage down.

CERTIFICATES.

"I hereby certify that the carriage shown to me at Paris, by Mr. John Blofield, is the actual carriage used by the Emperor Napoleon at the Island of St. Helena.—GENERAL MONTHOLON."

"I hereby certify that the carriage shown to me by Mr. John Blofield, and purchased by him of Major C. Sampson, of St. Helena, is the actual carriage used by the Emperor Napoleon on that island.—EMMANUEL DE LAS CASAS."

I remain, dear Sirs, yours faithfully,

JOHN BLOFIELD.

50.* **Napoleon Relics from the "Northumberland."**—It was on the *Northumberland* that Napoleon was conveyed to St. Helena, and the washstand and towel-horse were those which he used during the voyage; while the fender is from "Longwood," the house built for his reception, and which, as soon as it was finished, he occupied until the end. The washstand and towel-horse were presented to Madame Tussaud by the officer who was in command of the *Northumberland* at the time.

51.* **Copy of the Empress Eugénie's Crown and Jewels.**—The crown and jewels of the ex-Empress of the French are here shown in facsimile. The melancholy reverse of fortune which the unfortunate lady suffered, so soon followed by the death of her husband, and this after a while by the peculiarly

distressing loss of her only child, won for her general sympathy.

52.* **Coronation Robes of Napoleon and the Empress Josephine.**—In these cases are the actual robes worn by Napoleon the Great and by his first wife at their coronations. The Imperial eagles are from Malmaison, the beautiful villa near St. Germain, to which, after



CROWN AND JEWELS OF THE EMPRESS EUGÉNIE.

her divorce, the Empress retired. She retained the rank of Empress Queen, and received from Napoleon a sumptuous allowance. (See also No. 109.)*

53.* **Cot of the King of Rome.**—It was in this cot that Napoleon's son (see No. 100*) slept during his infancy. It was made by the famous Jacob, of Paris, and its intrinsic value has been estimated at £500. The sceptre and orb are a facsimile of those of the young king.

54.* **The Wellington Shield.**—To the Corporation of the City of London it falls to manifest the gratitude of the mercantile classes to those who do the State eminent service on the stricken field and in the council-chamber. To

the conqueror of Napoleon it presented an exceedingly handsome shield, of which this is a copy.

55.* A Napoleon Table in Facsimile.—In this magnificent table the Emperor is shown surrounded by his



COT OF THE KING OF ROME (*p.* 27).

famous Marshals, of most of whom particulars are given in this catalogue. The original, by Lagrenée, the artist who painted the Apotheosis of Napoleon (No. 145*) was for some time in this Exhibition, having been lent to Madame Tussaud and Sons by its owner.

56.* Case of Nelson Relics.—Here we see, besides a letter and other souvenirs, the coat, embroidered with silver stars, worn by Nelson at the Battle of the Nile, perhaps the most brilliant triumph in the annals of naval warfare.

57.* Napoleon's State Carriage.—Built for Napoleon's coronation in Milan in 1805 this carriage was constantly in the train of the Grand Army, and was taken with the remainder of the Emperor's baggage after Waterloo. On the doors is emblazoned the iron crown of Lombardy.

58.* Gun presented to M. Curtius.—An exceptionally interesting souvenir of the French Revolution. It was presented to Madame Tussaud's uncle by the National Assembly of France, in recognition, as the inscription on the barrel sets forth, of his bravery shown in the capture of the Bastille. (*See No.* 186.*)

Mr. Curtius's name was Krutz, which he altered to Curtius early in the Revolution. Everything which savoured of ancient Rome was grateful to the citizens, and such names as Horace, Julius, Marius, Curtius were eagerly assumed. Madame Tussaud was herself a staunch Royalist, and, as we have mentioned in the memoir of her, her uncle did not really share the opinions of the revolutionaries, but felt himself compelled, by a regard for his safety, to profess sentiments which were repugnant to him. Such was the dread inspired by an upheaval which culminated in the "Reign of Terror."

59.* Piece of Napoleon's Willow.—This fragment of the trunk of the willow-tree in whose shade Napoleon was wont to sit during the years of his exile, and under which he was buried, was the gift of the owner of the land.

Now making the circuit of the room, beginning to the right of the entrance, we see

60.* **Voltaire's Library Chair.**—This relic of one of the most illustrious men of letters of modern times was purchased at the sale of the collection of Lady Morgan, well known in her day as a novelist and miscellaneous writer. During a stay in England the Grand Duke Constantine of Russia honoured Madame Tussaud's Exhibition with a visit, and was so much struck with this memento of the great writer that he requested Messrs. Tussaud to allow him to have a replica made. Two copies were accordingly made, and sent to Russia. One was presented by the Grand Duke to the Czar Alexander II., who gave it a place of honour in his library, and it was easily to be recognised in the views of this apartment which appeared in our illustrated papers at the time of the Czar's assassination. The folding book-rest may be made to slide all the way round the back of the chair.

Voltaire, whose real name was François Marie Arouet, was born in Paris in 1694, and was educated by the Jesuits, who had little reason to be satisfied with the use to which he put the brilliant gifts they helped him to cultivate. In his extreme old age he went to Paris, and had a reception which kings might have envied. "What an outburst!" says Carlyle, describing the event. "Sneering Paris has suddenly grown reverent; devotional with Hero-worship. Nobles

have disguised themselves as tavern-waiters to obtain sight of him; the loveliest of France would lay their hair beneath his feet." No writer, probably, ever received such lavish homage as Voltaire enjoyed on this occasion. He died at the age of eighty-four.

61.* **The Napoleon Ladder.**—This



VOLTAIRE'S LIBRARY CHAIR.

curious picture in colours illustrates Napoleon's rise and descent. The column on the left records his ascent, and should be read upwards; the other column shows the stages of his downward progress, beginning with that expedition to Moscow which formed the turning-point of his portentous career.

62.* **The Flag of Elba.**—The celebrated Flag presented by Napoleon to the veteran Guards who followed him to Elba is composed of tri-coloured silk, and the whole of the ornaments are

elaborately embroidered in silver; the reverse side having exactly the same ornaments as the obverse, with the inscription "Champ de Mai, 1815," of which the meaning will presently



THE FLAG OF ELBA.

appear. Flag and sash were both worked by the Princess Pauline, the Emperor's favourite sister, who resided on the island during a part of his exile there. It was this flag which Napoleon displayed when, on his return from Elba, he harangued the troops sent to oppose him.

Shortly after his arrival in Paris, and on the morning of the 21st of March, 1815, Napoleon held a grand review in the Place Carrousel, and at the termination of the review General Cambronne entered the square at the head of the officers of the battalion of Elba, carrying the Imperial Eagles and the Flag which Napoleon had presented to them. It was on the Champ de Mars

—denominated on this occasion the "Champ de Mai," because the ceremony of vowing fidelity to the Constitution was postponed to the month of May (1815)—that the Flag was more formally presented by the Emperor to his Guards. Surrounded by a brilliant assemblage of his Marshals and Generals, he advanced and solemnly gave into the keeping of the Guards who had voluntarily shared his exile, and had followed him back to France, the Flag which he had presented to them in the days of his adversity. Gallantly did they fight under it at Waterloo, but it was at last taken by the Prussians, and was presently purchased of them by an English collector.

63.* Mattress and Pillows on which Napoleon died.—These relics of his great brother were affectionately treasured by Prince Lucien Bonaparte, and were purchased after his death by Madame Tussaud and Sons. In his will, written with his own hand, Napoleon gave explicit directions that they should be preserved, and his behest was faithfully obeyed by the Counts Montholon and Bertrand and his first valet, Marchand. The case also contains insignia of the Legion of Honour, presented by Napoleon to his brother Lucien.

64.* Nell Gwynne Statuettes.—One of these curious little wax models is said to show Nell Gwynne, the light-hearted, good-natured mistress of Charles II., singing in opera, and the other, a little to the right, to represent her at an earlier stage of her strange career,

when she hawked fruit and flowers, and even fish, in the streets. It is difficult, however, to believe that an artist capable of such admirable work as this could have done so little justice to the charms of "pretty, witty Nell."

65.* Stuart Relics.—In the same case with articles of clothing worn by Charles II. in his infancy will be seen a piece of the curtain from his unfortunate father's State bed. There is also a horn book belonging to the younger king.

66.* Napoleon Girandoles.—One of a pair of chandeliers, a gift from Napoleon to the Duchess of Canizaro, said to have cost £800.

67.* Case of Miscellaneous

Relics.—The most interesting relic in this case is a lock of the hair of the amiable Princess Charlotte, daughter of George IV. and Queen Caroline. By her marriage, in 1816, to Prince Leopold of Saxe-Coburg, afterwards King of the Belgians, she escaped from her father's harsh bondage. But in the following year she died in becoming a mother, to the intense grief of the whole nation.

Here, too, are slippers of the Princess Royal, afterwards Empress Frederick of Germany; the watch of Sir Michael Costa, the great conductor; and the christening robes of the Princess Amelia, the favourite daughter of George III.

68.* Gallery Picture of Napoleon the Great, by Lefèvre.—

This magnificent work of art was painted by command of Napoleon himself for the palace at Fontainebleau. Napoleon is being crowned with the Wreath of Victory, and by means of the globe the painter suggests his lordship of Europe. It is unfortunate for his allegory that he should have made Moscow so promi-



NAPOLEON THE GREAT.
(From the Painting by Lefèvre.)

nent, and it is possible that the picture was executed when the expedition to the Russian capital was in prospect, or while it was in progress, and before it had issued in irretrievable disaster.

Jacques Louis David.—As many of the pictures still to be mentioned in these pages are the work of this celebrated artist, a few notes upon his career may here be interpolated. He

was born in Paris on the 31st August, 1748. From his earliest childhood his artistic instincts manifested themselves, and at school he was always drawing portraits of his schoolfellows on his class books. When the Revolution broke out, the National Assembly charged him with several commissions at the expense of the State, and in 1792 he was nominated deputy for Paris in the Convention. Imbued with rigid Republican principles, and believing himself another Brutus, he was one of the judges who sent Louis XVI. to the scaffold. Besides designing official dresses for public functionaries, he introduced the style of furniture which is still known as "the Empire." During the Revolution he was violently attacked by the enemies of Robespierre, to whom he had attached himself, and twice he was imprisoned. But his pupils presented a petition to the Convention praying that he might be set at liberty, and it was probably his great popularity as an artist that saved him from going the way of Robespierre to the scaffold.

After his assumption of the imperial crown Napoleon made David his chief painter, and for some years the artist was occupied in decorating the hall at Versailles with representations of his coronation and of other scenes in his career. On the restoration of the Bourbons, David retired to Brussels, and there he spent the rest of his industrious life, dying in 1825.

69.* **Marshal Duroc, by David.**—Gérard Christophe Michel Duroc, Duke

of Friuli, was born at Pont-à-Mousson on October 25th, 1772. At the Battle of Würtzen, in Saxony, on the 21st of May, 1813, Napoleon, having ordered a strategic movement which he thought would be decisive, galloped to the summit of a hill to observe the effect of it, accompanied by Duroc, General Kirgener, and others. He was not mistaken—the enemy were taking to flight, and he turned round to ask for his field-glass. As he did so, he perceived tears in the eyes of one of his staff. "What is the matter?" he inquired. "Sire," was the reply, "I fear Marshal Duroc is mortally wounded." "Duroc!" exclaimed Napoleon. "Impossible!" Absorbed in watching the progress of the battle, he had not perceived that a bullet, glancing off a tree, had killed General Kirgener and mortally wounded Duroc. Still breathing, the latter was carried to a small farmhouse. As soon as possible Napoleon hurried to his side, and found him still conscious and displaying the greatest fortitude. Claspings the Marshal's hand, the Emperor supported the dying man's head for a while in silence. "Ah, Sire!" at last exclaimed Duroc, "I beg you to leave me; this sight distresses you." Then the Emperor quitted his side, too much moved to say more than "Farewell! farewell!" Napoleon purchased the farmhouse, and erected a monument to the memory of one who was perhaps the only man whom he ever entirely trusted.

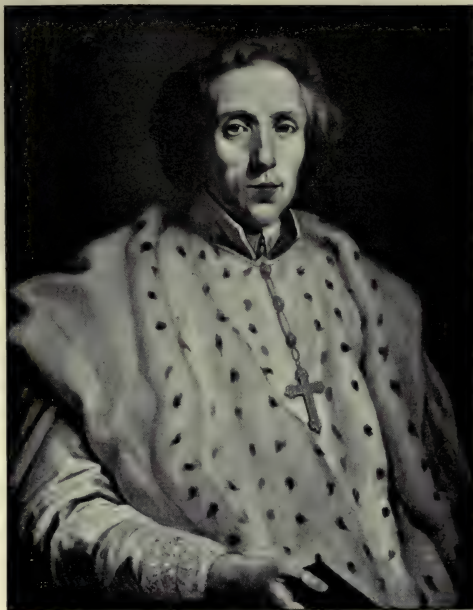
70.* **Pauline Bonaparte.**—The subject of this work of art, Napoleon's second and favourite sister, was born

at Ajaccio, Corsica, in 1781. In 1801 she married General Leclerc, who commanded the expedition to San Domingo, whither she accompanied him, and where he died in 1802. The next year she married Prince Camille Borghese, but after a while a separation was arranged, and thenceforward she was known as the Duchess of Guastalla. When, in 1814, Napoleon was banished to Elba, she joined him; and after his escape, sent him her diamonds. She died at Florence in 1825. Pauline was considered one of the most beautiful women of her generation, and was Canova's model for his Venus Victrix.

This portrait is attributed to the French painter Tugnes, a pupil of David, and was formerly in one of the palaces in Italy occupied by the Princess after her separation from her second husband.

71.* **Cardinal Fesch, by David.**—Giuseppe Fesch, half-brother of Napoleon's mother, was born at Ajaccio

in 1764. Educated in France, he studied for the Church, but, when the Revolution broke out, left his seminary and joined General Montesquieu's army as store-keeper. In 1790 he was commissary-general to the army in Italy under his nephew Napoleon. Having amassed a princely fortune, he took holy orders, was consecrated Archbishop of Lyons in 1802, and in the following year received a cardinal's hat and went to Rome as French Ambassador. In 1804 he accompanied Pius VII. to Paris, and assisted at the coronation of Napoleon. His relationship to Napoleon did not prevent him from



CARDINAL FESCH.
(From the Portrait by David.)

protesting against the insults the Emperor offered to the Pope, nor from opposing many of his designs. Independence such as this was little to his nephew's taste, and Fesch found his occupation gone. He retired first to Lyons, and then to Rome with his half-sister; and in the latter city he died on May 13th, 1839.

72.* **Bust of Murat, by Rocchi.**—

For some particulars of this general of Napoleon's, who rose from an inn-keeper's son to be King of Naples, *see* No. 82.*

73.* Ornament from Malmaison.—One of a pair of ornaments from Malmaison, the villa where the Empress Josephine lived after her divorce.

74.* Uniforms of Lord Beaconsfield.—One of these uniforms was that worn by Lord Beaconsfield at the Berlin Congress, from which he returned in triumph in 1878, bringing, as he declared, "Peace with Honour." The other is that belonging to him as one of the Elder Brethren of Trinity House, the institution which controls the light-houses, beacons, and buoys around our coasts.

75.* Bust of Lucien Bonaparte, by Trentanove.—(*See* No. 104.)*

76.* Painting of the Head of "Fatum."—"Fatum" was the horse ridden by the unfortunate Prince Imperial in the Zulu War. It was while he was trying to mount that he was slain by a band of Cetewayo's warriors.

77.* Bust of Napoleon, by Franzoni.

78.* Ornament from Malmaison.—(*See* 73.)*

79.* Robespierre Relics.—The pistols and rapier in this case are those of perhaps the most ruthless of the men who deluged France with blood in the Revolution. In his earlier manhood Robespierre was of more than ordinary sensibility, and that he should afterwards have become the moving spirit in the Reign of Terror is a psychological

mystery. Some particulars of his career are given in the Catalogue of Portrait Models. The table on which these mementos rest is a facsimile of the one on which the Emperor signed his abdication at Fontainebleau. (*See* No. 178.)*

80.* Napoleon III.'s Chemical Case.—Chemistry was one of the hobbies of the late Emperor of the French, as it is one of the Marquis of Salisbury's, and here we see the case of appliances with which he made his experiments.

81.* Joseph Bonaparte, King of Spain, by David.—Joseph Bonaparte, elder brother of Napoleon, was born in 1768. As a Prince of the Empire, he headed the expedition against Naples in 1806, and was proclaimed King of Naples and Sicily. In 1808 he became King of Spain, Murat succeeding him on the throne of Naples. In Spain his position was one of great difficulty, and during the five years of his reign he was thrice obliged by the successes of the allied armies to quit his capital; the last time, after the battle of Vittoria in 1813, to return no more. After Waterloo, Prince Joseph embarked for the United States, where he purchased a large property near Philadelphia. There he resided for many years under the name of the Count de Survilliers. He died at Florence in 1844.

82.* Caroline Bonaparte.—This portrait of Caroline Marie Annonciade Bonaparte, Queen of Naples, third sister of Napoleon I., was formerly in one of the palaces in Naples, whence it was

removed after her husband's deposition. Caroline Bonaparte was born at Ajaccio on March 25th, 1782, and was eleven years old when she accompanied the family to Marseilles. In 1796 she was taken to Paris by her mother. Pretty, intellectual, and possessing great energy of character, she presently attracted the attention of General Murat, to whom, with Napoleon's ready consent, she was married on January 20th, 1800. She was successively Grand Duchess of Berg and of Cleves, and Queen of Naples, and showed herself equal to her exalted position. In 1813 her husband quarrelled with

Napoleon, and entered into an intrigue with Austria, in which he failed to convince his new friends of his sincerity. In the result, he had to flee to France, but Napoleon would have nothing to do with him. At last he made an unsuccessful attempt to wrest the kingdom of Naples from the Bourbons, and was court-martialled and shot as a disturber of the peace. His widow was afterwards permitted to reside at

Trieste as the Countess Lipona, an anagram of the Italian form of Naples. She died at Florence on the 18th of May, 1839.

83.* **Prince Poniatowski, by**

David. — Prince Joseph Poniatowski, an illustrious Polish general, was a nephew of the last king of Poland, and was born at Warsaw in 1763. After the surrender of Warsaw he went to Vienna, rejecting the offers of the Empress Catherine, the dismemberer of his country, and lived in retirement on his estates. Of Warsaw, the only part of Poland left to the Poles, Poniatowski became Minister of War.

In 1809 he com-

manded the Polish army against a superior Austrian force, and compelled it to retire. In the war of 1812 against Russia he was again at the head of the Polish forces, and took part in the principal actions of this campaign. By Napoleon the Great he was created Marshal of France, and after the battle of Leipsic was ordered to cover the retreat of the French army. The enemy were already in possession of the suburbs



CAROLINE BONAPARTE.

of Leipsic, and had thrown troops over the Elster, when, on the 19th October, 1813, the Prince arrived with a few followers at the river. The bridge had by this time been blown up by the French, and the brave Pole, already wounded, deliberately spurred his horse into the stream and was drowned.



MODEL OF THE VENDÔME COLUMN.

84.* **Terracotta Bust of Madame Mère.**—

This striking bust of Napoleon's mother was completed from a plaster cast taken in Rome after death, and was purchased for Madame Tussaud and Sons' Exhibition from Count Léon, a natural son of Napoleon I. by a Polish lady. He bore a remarkable resemblance, both in form and feature, to his father, who conferred upon him the title he bore, and specially mentioned him in his last will and testament. It will be observed that in bestowing upon him the dignity of Count, Napoleon gave him the last syllables of his own name. In his later years, Count Léon settled in England, living in modest rooms in Camden Town, where one of

the Messrs. Tussaud was introduced to him by the Count de Lally Tollendaal. (For some particulars of Madame Mère see No. 91.*)

85.* **Model of the Vendôme Column.**—The magnificent bronze column in the Place Vendôme, Paris, was cast at the order of Napoleon himself, twelve hundred cannon captured from the Russians and Austrians being melted down to supply the material. It is surmounted by a statue of Napoleon.

86.* **Uniform of the Czar Nicholas.**—It was in the reign of this monarch, great-grandfather of the present Czar, that the Crimean War broke out, and his death took place just before it ended. (See also No. 39.)*

87.* **Queen Catherine of Westphalia, by Lefèvre.**—The subject of this picture was born on February 21st, 1783, daughter of King Frederick of Würtemberg. In the hope of consolidating his interests and keeping his throne, her father sought to bring about the union of his daughter with Jerome Bonaparte (see No. 89*), who had been made King of Westphalia by his brother Napoleon. The Princess at first objected to the union, but in the end submitted to her father's wishes. For six years she adorned the Court at Cassel by her sweetness and amiability, and her solicitude for the well-being of all around her. She died at Lausanne on November 28th, 1835.

88.* **Case of Sussex Relics.**—The objects on view here were once the property of the Duke of Sussex, sixth son of George III. and uncle of Queen

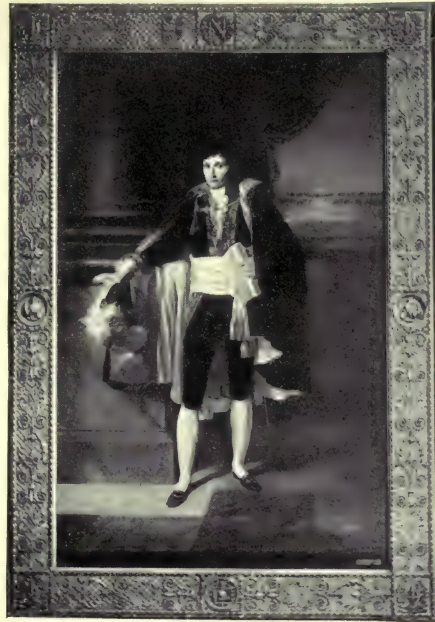
Victoria, and were purchased at the sale of his collections at Christie's. Art, science, and literature enjoyed his patronage, and he formed a very extensive library. The case contains his Star and Garter and other decorations; a pocket-handkerchief of George IV.; a snuff-box of James II.; autographs of several English monarchs and other illustrious personages; hair of the Duke of Wellington, Lord Melbourne, Sir Robert Peel, and Mendelssohn, and the composer's razors and strop. There is also the Temperance medal worn by Father Mathew, the great Irish apostle of Teetotalism.

89.* **Jerome Bonaparte, by Lefèvre.** — The youngest brother

of Napoleon, while serving with the French fleet in American waters, wedded a Miss Paterson, but was forced by his brother to renounce the marriage. In 1806 Napoleon made him King of Westphalia, and in the same year he married a daughter of the King of Würtemberg (*see* No. 87*). He failed

to please his brother in the Russian campaign and was deprived of his command, but was entrusted with a division at Waterloo. For a good many years he lived in exile, but in 1847 Napoleon III., his nephew, made him a Marshal of France and President of the Senate. He survived until 1860.

90.* **Wellington Relics.** — The mementoes of the great Duke preserved in this case include a toothbrush, a swordstick, various garments, and the pistols used by the Duke and the Earl of Winchilsea and Nottingham in the duel in Battersea Fields — now Battersea Park — on the 21st of March, 1829. For the part the Duke had taken in the passing of



JEROME BONAPARTE.
(*From the Portrait by Lefèvre.*)

the Catholic Relief Bill he was violently assailed, among others by the young Earl of Winchilsea, who did not scruple to make an offensive attack upon his personal character. As he refused to retract his charges, the Duke sent him a challenge. Lord Winchilsea, having escaped his an-

tagonist's shot, fired his own pistol in the air, and then offered the apology which he had lacked the courage to make before.

91.* **Madame Mère.**—Maria Letizia Ramolino, mother of Napoleon the

Great, by whom she was always held in high regard, was born at Ajaccio on August 24th, 1750. After the death of her husband, a lawyer, she continued to live for some time in Corsica, but in 1793, when the island came under British rule, settled with her family at Marseilles, mainly supported by a pittance to which she was entitled as a Corsican refugee. After her son became First Consul she went to Paris, and

when he was crowned Emperor in 1804 she received from him the title of Madame Mère. She was surrounded with royal state, but such splendour was little to her taste. After the downfall of Napoleon, she lived with her half-brother, Cardinal Fesch, in Italy, accepting the change in her fortunes with exemplary dignity. She died in Rome on February 2nd, 1836.

92.* **Prince Eugène, by David.**—

Eugène de Beauharnais, Duke of Leuchtenberg, Prince d'Eichstedt, was born in Paris on September 3rd, 1781, son of Josephine and her first husband, the Vicomte de Beauharnais. When tranquillity had become re-established

after the excesses of the revolutionary period, young Eugène came under the notice of Napoleon, the then Governor of Paris, to whom he presented himself to beg that his father's sword, which had been deposited in the arsenal prior to his decapitation, might be restored to him. This act of filial piety made a lively impression on Napoleon, who granted the youth's petition, and ever afterwards took the liveliest interest in him.

Josephine hastened to thank the General, and thus it was that she made the acquaintance of the man who was to raise her to an Imperial throne.

93.* **Another Portrait of Madame Mère, by David.**—(See No. 91.*)

94.* **Marshal Soult, by David.**—Nicolas Jean de Dieu Soult, Duke of Dalmatia and Marshal of France, was born the son of a notary in 1769, the same year which witnessed the birth of



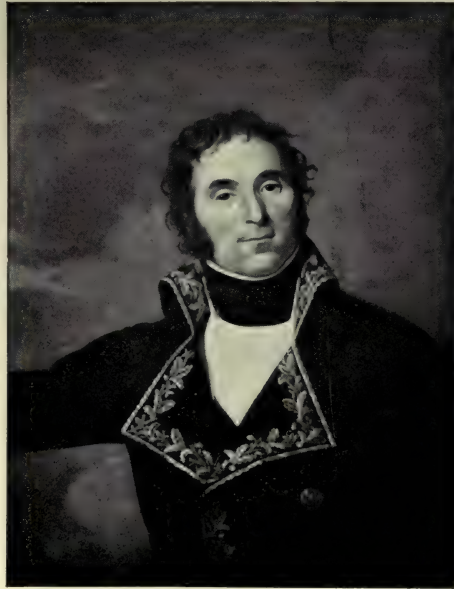
MADAME MÈRE.

Arthur Wellesley and Napoleon Bonaparte. When the Empire was proclaimed, in 1804, Soult was created a Marshal of France, and in 1807 was invested with the title of Duke of Dalmatia. In 1808 he entered Spain, and falling upon Sir John Moore's division, followed the English in their retreat to Corunna. By his orders the French fired minute guns over the grave of Sir John Moore, and he caused a record of the death of that gallant General to be carved on a rock near the spot on which he fell. His great achievement was to conquer and govern Portugal. In 1811 he was defeated at Albuera by Beresford, and two years later his power in Spain was virtually shattered by his defeat at Salamanca. On resuming the command in Spain after the French defeat at Vittoria, he and Wellington were pitted against each other for about six months in 1813 and 1814, and although defeated at Orthez and Toulouse, it was from no lack of generalship on his part. After

the battle of Waterloo he took refuge at Düsseldorf, but in 1819 was permitted by royal ordinance to return to France, and was a member of several of Louis Philippe's Ministries. Appointed Ambassador-Extraordinary to

England for the Coronation of Queen Victoria, in 1838, Soult was welcomed with great popular enthusiasm, and was fêted by his old antagonist the Duke of Wellington. He died on November 26th, 1851.

95.* **Bust of Napoleon the Great, by Thorwaldsen.** — This magnificent work of art, considered one of the masterpieces of the great Danish sculptor, rests on a globe, a symbol of the magnitude of



MARSHAL SOULT.
(From the Portrait by David.)

Bonaparte's conquests and designs. Albert Thorwaldsen, born at Copenhagen in 1770, the son of a wood carver, owed much to the discernment and liberality of the English connoisseur, Henry Philip Hope, who provided him with the means of remaining in Rome to continue studies which he had already turned to excel-

lent account. The greater part of his life's work, indeed, was done in that city, where he remained forty-two years. When at last he returned to Denmark he had a reception such as a conquering hero might envy. The King of Denmark had sent a frigate to Leghorn to convey him back to his native land, and with him his art collections, now treasured in the Museum which bears his name in the Danish capital.

96.* **Louis Bonaparte, King of Holland.**—Louis Bonaparte, a younger brother of Napoleon the Great, and father of Napoleon III., was born at Ajaccio on the 2nd September, 1778, and entered the army at an early age. In 1802, against his will, he married Hortense Beauharnais, daughter of the Empress Josephine (*see* No. 97*). Compelled to assume the throne of Holland, his honourable solicitude for the interests of his Dutch subjects brought him into conflict with Napoleon, who presently put him under restraint. After the fall of Napoleon he settled in the Papal States with some members of his family, and devoted himself chiefly to literary pursuits, dying in 1846. His only sur-

viving son was Louis Napoleon, afterwards Emperor of the French.

97.* **Queen Hortense, by David.**—

Queen Hortense was step-daughter of Napoleon the Great, and mother of Napoleon III. Daughter of Josephine and of the Vicomte de Beauharnais, she was born in Paris on April 10th, 1783, and died on October 5th, 1837. At the age of seventeen she was the centre of attraction at the Consular Court, and much homage was paid to her by the most distinguished men of the period. Policy alone dictated her marriage to Louis Bonaparte, Napoleon's third brother (*see* No. 96*), for her heart was already given to another, as was her husband's. In 1810, when her husband abdicated in favour of one of his sons, Hortense was nominated Regent; but though Napoleon refused to accept the



THORWALDSEN'S BUST OF
NAPOLEON.

arrangement, he sanctioned her separation from her husband. Reduced therefore to play the part, to use her own words, of honorary Queen, she resided in Paris until 1814, when she joined her mother. At Malmaison she met the Allied Sovereigns, and inspired them with so great an interest that by the

Fontainebleau Convention she was allowed a handsome annuity. Her second son was killed in an insurrection in Italy in 1832; her third son, Louis Napoleon, arrived at her bedside just in time to close his mother's eyes.

98.* **Marshal Macdonald, by David.**—Étienne Jacques Joseph Macdonald, Duke of Tarentum and Marshal of France, born at Sancerre on the 17th November, 1765, was descended from a noble Scottish family which followed James II. into exile. At the age of nineteen, as a sub-lieutenant, he joined the Irish legion, then commanded by Dillon. Faithful to his old friend Moreau, who was exiled on a charge of plotting to overthrow Napoleon, he fell into disgrace, and was refused a command; but, after six years of country life, he was again summoned to active service, and bore himself with great distinction at the Battle of Wagram, receiving a wound in the leg, but refusing to dismount until the

victory was complete. Napoleon then hastened to his side, embraced him, and appointed him Marshal and a Duke of the Empire. At Fontainebleau, in 1814,

when quitting France for Elba, Napoleon gave him as a souvenir Mourad Bey's sabre, which he had always worn on the battlefield.

99.* **Napoleon Relics.**—The *gold repeater watch* in this case, which was used by Napoleon at St. Helena, was given by him to his valet. The *cameo ring* was presented by Napoleon to his brother Lucien at one of their reconciliations. The *diamond*



QUEEN HORTENSE.
(From the Portrait by David.)

scarf pin was among the valuables found in Napoleon's Carriage after Waterloo, and came into the hands of Mr. Bullock, from whom it was acquired for this Exhibition. The *table knife* also, which bears on the handle the Imperial arms, was found in the Military Carriage, and this, too, was purchased from Mr. Bullock. The *tooth-brush* belonged to the dressing-case

which the Empress Marie Louise arranged when her husband was about to set out on the Russian campaign (see No. 119*). It was purchased at the sale of Prince Lucien's collection, together with the *pair of silk stockings* and the *pocket handkerchief*. Here also are the *pen* with which Napoleon corrected some pages of his *Memoirs* at St. Helena, and some pieces of the external coffin in which he was buried.

100.* **The King of Rome, by Sale.**

—The son of Napoleon I., known to history as the Duke of Reichstadt, as King of Rome, and as Napoleon II., was born at Paris on the 20th of March, 1811. His regal title was conferred

upon him by his father at birth; and after the downfall of Napoleon, who had abdicated in his favour, he was proclaimed Emperor by the Senate as Napoleon II. But the Allies, now masters of France, refused to recognise him, and he was consigned to the custody of his grandfather, the Emperor of Austria. He died of consump-

tion at Schönbrunn in 1832, in his twenty-second year.

101.* **Case of Napoleon Mementoes.**—The equestrian *statuette* of Napoleon was lent to Madame Tussaud and Sons by Major R. S. Thompson, of

the Bengal Staff Corps; the *tail* of "Jaffa," one of Napoleon's favourite chargers, by Winchcombe Hartley, Esq. The case also contains a picture of "Jaffa." The *white silk* formed part of Napoleon's mattress cover; the *black silk*, in coffin shape, is from the lining of his tomb at St. Helena. The *clock*, another Napoleon relic, is of curious design, and contains a small figure of Napoleon. It was formerly in the possession of



LUCIEN BONAPARTE.
(From the Portrait by Lethière.)

Lucien Bonaparte.

102.* **Another Portrait of Jerome Napoleon.**—(See No. 89.)*

103.* **Napoleon's China Service.**—This service, of twenty-eight pieces, was used by Napoleon at St. Helena. Bought by Captain Sheppard, of the Royal Navy, it was presented by him to a friend, and was finally acquired for this Exhibition

from Messrs. Emanuel, the famous Bond Street firm.

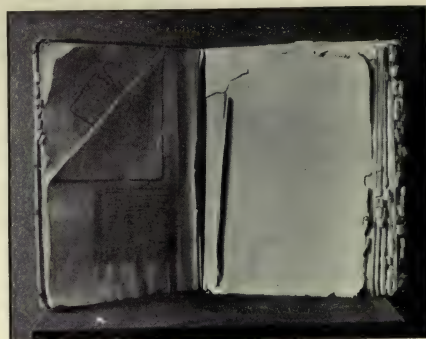
104.* **Prince Lucien Bonaparte, in the robes of a French Senator, by Lethière.**—Lucien Bonaparte, next to his great brother the ablest of the family, was born at Ajaccio in 1775, and became a commissary in the army. By his eloquence and energy he was one of the leading agents in Napoleon's election as Consul, and was rewarded with the office of Minister of the Interior. But Napoleon became jealous of his influence, and he was sent as ambassador to Madrid. After the Peace of Tilsit he was offered the crown of Italy, but refused it, and in 1810 he embarked secretly at Civita Vecchia for the United States, but being captured by an English cruiser, was brought to this country, where, nominally a prisoner, he spent three or four tranquil years on an estate he was permitted to acquire in Shropshire. He returned to Italy in 1814, and after Waterloo devoted the remainder of his days to literature and the fine arts.

105.* **Locks of the Hair of Napoleon and of his Son.**—These mementoes, presented by Marchand, Napoleon's valet, to a friend, were purchased in Paris for this Exhibition. Napoleon had given directions that after his death his hair should be distributed among the members of his family and of his suite, and his wishes were scrupulously executed. Here also are three Order ribbons worn by him.

106.* **A Napoleon Timepiece.**—Formerly at the Villa Malmaison.

107.* **Napoleon's Atlas.**—The most

interesting of the treasures in this case is the atlas used by Napoleon for some years, containing plans of several battles, drawn with his own hand. After the battle of Montmirail, in the Marne Department, on February 11th, 1814, when the allied Russian and Prussian armies commanded by Blücher were



NAPOLÉON'S ATLAS.

defeated by him, the atlas was inadvertently left at the Hôtel de la Poste aux Chevaux, at Château Thierry, a small town hard by, where Napoleon rested for a short time. It was attested by numerous witnesses before the Mayor of that town in the same year. The case also contains a pair of Napoleon's boots, eagles from his flags, and his leathern bottle-case.

108.* **Napoleon's Favourite Garden Chair.**—Habitually used by Napoleon when in his garden at St. Helena, this chair was brought to England shortly after his death, with the drawing-room chair and other articles from Longwood.

109.* **The Empress Josephine.**— Here we have a counterfeit presentment of Napoleon's beautiful first wife. She was born at Martinique in 1763, and while quite young became the bride of the Vicomte de Beauharnais, and mother of two children, Eugène (*see* No. 92*) and Hortense (No. 97*). Josephine's first husband distinguished himself in the American War of Independence under the orders of Marshal Rochambeau, and on his return to France espoused the cause of the Revolution, but, falling under the suspicions of the revolutionary tribunal, was guillotined, being then in his thirty-fifth year. Josephine also was included

in the proscription, and was imprisoned in the Temple at the same time as Madame Tussaud, but fortunately for them Robespierre fell, and they escaped the fate which so imminently threatened them. From the first General Bonaparte was favourably impressed by Josephine,* whom he married in March, 1796, and in due course she was

crowned Empress at Paris and Queen at Milan. Her divorce, as all the world knows, was due solely to reasons of State. Napoleon's exile to Elba drew from her expressions of the most poignant sympathy. By the Allied

Sovereigns she was treated with all possible respect and consideration. She died at the Villa Malmaison on May 29th, 1814. This portrait was sold at the Restoration, after having long adorned the walls of Malmaison.

110.* **Napoleon.**

—This portrait of Napoleon, placed between his two wives, is from the pencil of Baron Gérard, for some account of whom *see* below.

111.* **The Empress Marie Louise, by the**

Baron Gérard.— This portrait of Napoleon's second wife, daughter of the Emperor of Austria, and mother of the king of Rome (Napoleon II.), was painted by command of the Emperor, who was so pleased with it that he ordered it to be worked in tapestry, which was exhibited at the Louvre. Marie Louise saw her husband for the last time on January 23rd, 1814. When



THE EMPRESS JOSEPHINE.

* For their first meeting *see* No. 92.

the Allies advanced on Paris she left France and retired to Vienna. Her separation from husband and son she had borne with equanimity, consoling herself by an intrigue with an Austrian general, Count Neipperg, to whom she was married after Napoleon's death, and by whom she had three children. Napoleon's faith in her was never shaken. He was wont to say that while Josephine had art and grace, Marie Louise was all innocence and simplicity! From which it would seem that though he may have been a good judge of men, woman was beyond him!

112.* **Napoleon's Drawing-room Chair and Jewel-box.**—The

jewel-box was that found in the Military Carriage at Waterloo, when it was broken open by the Prussian soldiers. The chair was used by Napoleon at Longwood (*see* No. 108*).

113.* **Napoleon Mementoes.**—The most personal of the relics in this case is a *tooth* of Napoleon. The exile of St. Helena suffered much from tooth-ache, and had three teeth extracted by

his physician, Dr. Barry O'Meara. On visiting Italy the doctor gave one of these relics to Madame Mère, another to the ex-King of Spain, Joseph Bonaparte, and the last he kept for himself. This, together with the instrument

with which the teeth were extracted, was sold at the sale of Prince Lucien Bonaparte's effects by Mr. Robins, the famous auctioneer, and was purchased by Madame Tus-saud and Sons. The *dessert knife, fork, and spoon* were bequeathed by Napoleon to his brother Joseph, and by him presented to Dr. O'Meara. The *gold snuff-box* was presented to Prince Lucien by Napoleon on the occasion of one of their reconciliations. It



THE EMPRESS MARIE LOUISE.

was customary with the Emperor to give snuff-boxes to those whom he wished either to conciliate or to honour with a mark of his esteem. Here also are *scent-bottles* and other articles found in the carriage at Waterloo (*see* p. 22); a *snuff-box* made from Napoleon's coffin; an *onyx ring* given by him to Bourrienne, his secretary, who wrote his Memoirs; his favourite

razor; paper from the walls of the drawing-room and of his bedroom at Longwood; a *box* made from the wood of the *Bellerophon*, the vessel which he boarded at Rochefort in order to surrender himself to the British; and the *sword and belt of the King of Rome*.

114.* **Relics of the Prince Imperial.**—The clothes of the Prince Imperial include the uniform worn by him when taken by his father to the Franco-German War in July, 1870. The case also contains, besides a lock of the Prince's hair, a riding-habit of his mother, the Empress Eugénie.

115.* **Longwood** (engraving.)—Longwood was Napoleon's residence at St. Helena. (See No. 50.*)

116.* **Napoleon's Tomb** (engraving).—Here we see Napoleon's tomb at St. Helena after the coffin had been removed for transportation to France, to find its final resting-place in the sumptuous mausoleum in the *Hôtel des Invalides*.

117.* **The Briers** (engraving).—It was The Briers that received Napoleon

on his arrival at St. Helena, and here he lived until Longwood was ready for his occupation.

118.* **The Prince Imperial, by Pichat.**—This picture was painted expressly for Madame Tussaud and Sons'



THE PRINCE IMPERIAL.

Exhibition by gracious permission of the ex-Empress Eugénie, and represents the young prince at the moment when he was attacked by Zulus in South Africa, having, with those who accompanied him, fallen into an ambuscade in which, unhappily, he was killed. The body of the prince was brought to England and placed beside that of his father in the mausoleum at Chislehurst, but the ashes of both father and son were afterwards

removed to Farnborough, in Hampshire.

119.* **Napoleon's Nécessaire, or Toilette Box.**—Presented to Napoleon by his second wife, this toilette box was fitted up under her own supervision with the utmost possible completeness, and supplied with every convenience and luxury. It was intended for the Emperor's use when with the army, and

was found in his military carriage when this was captured after Waterloo (*see* No. 48*). It contained upwards of a hundred articles, most of them of gold, which were fitted into recesses most ingeniously contrived in the solid wood, and many of them packed in each other. At the bottom of the case were found two thousand gold napoleons, and in the top were writing materials, a looking-glass, combs, etc. The front of the case exhibits marks of the axe with which it was opened by the Prussian soldiers when taken.

120.* **Bronze Bust of the King of Rome.**—(*See* No. 100.*)

121.* **Chair made from Napoleon's Willow.**—(*See* No. 59.*)

122.* **Pocket Handkerchief of Napoleon.**

123.* **Wax Statuette of Voltaire.**—(*See* No. 60.*)

124.* **Wax Statuettes of George II. and George III.**—(*See* Nos. 11* and 44.*)

125.* **Front View of Longwood** (engraving).—(*See* No. 50.*)

126.* **Majolica Bust of Napoleon III.**—A companion to the bust of the Empress Eugénie (No. 129*). Charles Louis Napoleon Bonaparte was a nephew of the Great Napoleon, being the third son of his brother, Louis, King of Holland, and of Hortense de Beauharnais, daughter of the Empress Josephine by her first marriage. His first two attempts upon the throne of France were miserable fiascos. For the first, in 1836, he was exiled to the United States; for the second, in 1840, he was sentenced

to imprisonment for life in the Castle of Ham. In 1846, disguised as a workman carrying a plank, he escaped, and took refuge in this country. After the revolution which dethroned Louis Philippe he went to France, was returned to the Assembly, and soon afterwards was elected President of the Republic. In 1851 came the *coup d'état*, and the following year he got himself declared Emperor. The *coup d'état* was avenged in 1870, and his last years were spent at Camden House, Chislehurst, where he died on January 9th, 1873.

127.* **The Gillingham Case.**—This case will be found worthy of special attention. Most of the contents of the military carriage at Waterloo (No. 48*) were dispersed, perhaps among the friends of Major Baron von Keller, who was in command of the Prussian detachment. Some, however, and those not the least interesting and precious, so intimate are their personal associations, were kept by the Baron himself, and were acquired by Madame Tussaud and Sons when offered for sale after his decease. There is, for example, the *rosewood case* containing six razors and a strop—articles in themselves insignificant, yet invested with undying interest from their association with the most stupendous genius of modern times. Then there is the *silver provision box*, which, when opened on that eventful night, was found to contain part of a cold chicken; also a *silver goblet*, and a *plate*, with *knives and forks*, all bearing the Imperial arms. A *book of post-roads*, with Napoleon's arms emblazoned in

gold on the cover, is perhaps of still greater interest, for it may reasonably be surmised that its pages were eagerly scanned by him in view of the battle. Another memento of Waterloo is Napoleon's *telescope*, by means of which he watched the progress of the eventful fight. The various utensils here to be



NAPOLEON'S TOILETTE BOX (p. 46).

seen were used in the Russian campaign, forming as they did part of the equipment of the carriage. The *bridle and reins* were taken from one of Napoleon's saddle horses, and these, too, formed one of the souvenirs possessed by Baron von Keller. The three *postillion's whips* were picked up many days after the battle, and were identified by Jean Hornn, the coachman (see p. 25).

The *Sword of Honour* and the *Eagle* are other mementoes of Waterloo. The latter is from one of the captured French standards. The former, the gift of Napoleon to Junot, was among the spoil found on the battlefield. The *cocked hat*, one of Napoleon's, was purchased at

the sale in Vienna of the effects of Hippolite Bellange, a French artist, who is best remembered by his pictures of Napoleon's battles. Here, too, is the *sabre worn by Napoleon in Egypt*. It was highly prized by him, for it is believed to have originally belonged to Sobieski, the great Polish warrior-king (John III.), who filled all Europe with joy by defeating the Turks and raising the siege of Vienna in 1683. The weapon was particularised in Napoleon's will; it was bequeathed to Prince Lucien, his brother, and after the prince's death was sold, with the rest of his possessions, in London.

The *Bronze Statuette* of Napoleon represents him as he appeared when his body was laid in the coffin. It was executed from a plaster cast taken by Dr. Antomarchi, which the doctor preserved with jealous care, and with which he consistently refused to part, although as much as £6,000 was offered for it. One statuette in bronze was presented to the Emperor's mother, the other is the one here exhibited.

The *Likeness of the King of Rome* (see No. 100*) was taken in Vienna, probably not long before his death. The gold embroidered *waistcoat of Joseph Bonaparte*, King of Spain, was captured at Vittoria.



VOLTAIRE DYING (p. 49).

128.* Na-
poleon
crossing
the Alps.—A

copy of the celebrated work by David, which he painted soon after his introduction to Napoleon on the latter's return from Italy. This copy was exhibited for many years in the National Gallery in Berlin, and formerly adorned the Palace of Versailles. When it was removed from the palace is not known.

129.* **Majolica Bust of the Empress Eugénie.**—A companion bust to No. 126.*

130.* **Wax Statuette of Voltaire Dying.**—A companion to No. 123.* The agony which this curious little statuette shows the great rationalist to be suffering, is, perhaps, in the artist's intention, more mental than physical. The moral aimed at probably is that anti-religious views, if well enough to live with, are not good to die with.

131.* **Wax Statuette of Cleopatra Dying.**—The beautiful Egyptian queen who captivated Mark Antony is here seen offering her breast to the poisonous tooth of the asp.

132.* **Room in which Napoleon Died** (engraving).—Napoleon died at "Longwood" on the 5th of May, 1821, of cancer of the stomach. His last words, uttered a few hours before he drew his last breath, were "Tête d'armée!" His thoughts therefore, even in the article of death, were still with that army by whose instrumentality he had done such mighty things.



CLEOPATRA DYING.

133.* **St. Helena Relics.**—The *underclothing* exhibited here was worn by the Emperor at St. Helena, and, together with the *Madras handkerchief*, passed into the possession of Prince



NAPOLEON RELICS IN THE GILLINGHAM CASE (*p.* 47).

Lucien, at whose death they were purchased at the sale of his effects to which reference has before been made. Here also is the *sword* which Napoleon carried during the years of his exile, and the *stock* which he wore at Waterloo.

134.* **Picture of the Battle of Waterloo.**—The British Army is seen in the foreground. The Duke of Wellington will be recognised in the centre, facing the spectator.

135.* **Girandole.**—A companion to No. 66.*

136.* **The Coronation of Marie Louise** (engraving).—(*See* No. 111.)*

137.* **Shirt of Henri IV. of France.**—This remarkable memento

of the most popular of French kings, which he was wearing at the time of his assassination, as is attested by bloodstains still visible, was purchased by M. Curtius, Madame Tussaud's uncle, at the sale of the collection of the great Cardinal Mazarin. When Madame Tussaud was visiting Edinburgh with her exhibition during the early years of her sojourn in this country, the French prince who afterwards became Charles X. of France showed much anxiety to possess himself of the venerable relic, and made many offers to its owner to induce her to sell it, but she resolutely refused to part with it, and it has remained the property of her and her descendants ever since.

Henri IV., surnamed "The Great" and "The Good," was, though not burdened with scruples as a man, one of the best of French monarchs. Born in 1553, he was brought up in the strictest sect of Protestants, and fought on the Huguenot side in the Civil War which for many years raged in France. Seeing that his faith was

an insurmountable barrier to his accession to the throne of a united nation, he made his peace with the Roman Catholic Church. Naturally enough, the Protestants were distressed at the apostasy of their champion. But they

had the wisdom not to continue a hopeless struggle and Henri assured them their liberties by promulgating the celebrated Edict of Nantes, the revocation of which in a later reign brought thousands of exiled Huguenots to this country.

Though beloved by the people at large, he was pursued with implacable hostility by cer-

tain factions. No fewer than nineteen abortive attempts were made upon his life; the twentieth, unhappily, was successful. Like President Lincoln, he seems to have had a presentiment that his time was come. His second wife, Marie de' Medici, was resolute in pressing forward her coronation ceremony, which he would have deferred until his return from Germany, whither he was about to lead his army. But she wept and entreated until at last he gave way, though not without much misgiving.



SHIRT OF HENRI QUATRE.

It was on Thursday, the 13th of May, 1610, that the coronation was celebrated, and as soon as the function was over the king's spirits revived. Presently he announced his intention of driving to the Tuileries and the Arsenal, but the streets being so crowded and obstructed, the Queen begged him not to go. At this his misgivings seem to have revived. He stepped on to the balcony and asked if his coach was below. He was told that it was. At last he sallied forth, accompanied by the Duc d'Epemon, who is suspected of having been privy to the conspiracy against him, and by other lords-in-waiting.

Presently the carriage was brought to a standstill by a block in a narrow street, and as Henri was reading a document, with his back to the foot-path, the assassin, Ravaillac by name, a crazy fanatic, sprang upon the wheel and drove his dagger into the king's body. Henri threw up his arms, exclaiming "I am wounded! It is nothing!" But as he spoke the murderer struck a second and then a third blow, and with a groan his victim fell back in his carriage and ceased to breathe.

On the 27th of May, Ravaillac was declared guilty of *lèse-majesté*, divine and human, in the first degree, and condemned to death with the most dreadful tortures, which, however, to the

Parisians, delirious with grief and indignation at the murder of the king, seemed to be far too merciful a punishment for such a monster. At the same time it was ordained that the house in which he had been born should be demolished, and that his parents should be expelled the kingdom within fifteen days and forbidden ever to return under pain of being strangled without form of trial; and finally his brothers and sisters, and all his relatives who bore the hated name of Ravaillac, were enjoined to take another, under the same pains and penalties.

Having been subjected to preliminary tortures, Ravaillac was taken to the Conciergerie, the populace pursuing him with imprecations the entire distance. As he was being led forth to execution, the very prisoners tumultuously assailed him with menaces and maledictions, and again and again the guard had the greatest difficulty in saving him from being torn to pieces. When he arrived in front of Notre Dame he made an acknowledgment of the justice of his sentence, and at the place of execution begged forgiveness of the King, the Queen, and of all whom his crime had wronged. Then he was further tortured, and finally his limbs were attached to four horses, and he was torn asunder.

138.* **Wellington at Waterloo**
(engraving).

NAPOLEON ANTE-ROOM.

139.* **Napoleon's Hunting Crop.**

140.* **Passage of the Beresina** (engraving).—The passage of this river of Western Russia was one of the most famous incidents of the retreat from Moscow in 1812.

141.* **Napoleon visiting the Battle-field of Eylau.**—The battle of Eylau, in Prussia, in the course of the campaign which brought that country to Napoleon's feet, was fought on the 7th and 8th of February, 1807.

142.* **Napoleon in his Imperial Robes** (engraving).—See No. 52.*

143.* **Half-length Portrait of Napoleon** (engraving).

144.* **Napoleon at the Battle of Essling** (engraving).—It was at Essling that the Austrians, under Prince Charles, sustained a crushing defeat at the hands of Napoleon on May 21st and 22nd, 1809.

145.* **The Apotheosis of Napoleon, by Lagrenée.**—This admirable work, painted on the back of the glass by Jean Jacques Lagrenée, was first exhibited in London in 1845 by Mr. John Sainsbury, the Napoleon collector, of whom it was purchased for this Exhibition. The picture was then valued by connoisseurs at the sum of £500, but since that date, like everything else connected with the history of Napoleon, its value has been considerably enhanced. Lagrenée was born in Paris in 1739, and survived till a few years after the Restoration of the Bourbons. He occupied an important post at the

Sèvres porcelain works, and his painting on glass and enamel achieved a great success. This example of his art, bold in conception and admirable in execution, has been pronounced by some authorities his *chef d'œuvre*.

146.* **Napoleon III.** (engraving).—See No. 126.*

147.* **Entry of Napoleon into Vienna, by David.**—In this picture the principal figures are portraits. Napoleon, led on by a soaring eagle, is accompanied by his most famous Marshals and Generals, whose names appear at the bottom of the frame. It was in November, 1805, that the French army entered the Austrian capital; the decisive battle of Austerlitz took place a few days later, and then Austria was forced to accept the humiliating treaty of Presburg.

148.* **Napoleon at Charleroi** (engraving).—On the 15th of June, 1815, Napoleon occupied Charleroi, which lay between the English and Prussian armies, and on the following day, before Wellington could come to Blücher's help, he defeated the latter at Ligny, close by, and forced him back upon Wavres. The defeat was amply avenged two days later at Waterloo, when the French Army was in full flight, with the Prussians at their heels.

149.* **The Duke of Wellington's Camp Bedstead.**—This, though not the camp bedstead on which the Iron Duke died—for that is treasured at Apsley House—is the one on

which he slept the night before Waterloo.

150.* **Bronze Equestrian Statuette of Napoleon.**—A beautiful example of

frock worn by the Princess Charlotte, daughter of George IV. ; the coronation robe, with petticoat, of Queen Adelaide, consort of William IV. ; the night-cap



NAPOLÉON'S ENTRY INTO VIENNA (p. 52).

(From the Painting by David.)

the art of Mansion, showing the Emperor on Marengo, a favourite horse of his, named after one of the greatest of his victories.

151.* **Gun presented by Napoleon to a favourite General.**

152.* **Hanoverian Relics.** — The

and night-shirt in which George IV. died, and his State sword.

153.* **Coronation Robes of George IV.**—"The first gentleman in Europe" had ruled ten years as Regent before he acceded to the throne. It was in 1820 that his father died, and the coronation

took place in the following year. The ceremony was marked by an incident, happily, without precedent in our history, for when the King's consort, Queen Caroline, from whom he had long been separated, presented herself at Westminster Abbey, she was roughly repelled from the doors. Little more than a fortnight afterwards she died at Brandenburg House. The Crimson Robe on the right was worn by the King in the procession to Westminster Abbey, and was borne by nine eldest sons of peers. The robe opposite is the Purple Robe in which he was attired on his return from the Abbey. On the left is the one which he wore at the opening of Parliament. The three robes together contain 567 feet of velvet and embroidery, and, with the ermine hangings, are believed to have cost £18,000.

154.* **Relics of George III.**—In this case are the sword, uniform, &c., of "Farmer George" (*see* No. 44*).

155.* **Miscellaneous Relics.**—The chemise was worn by Queen Elizabeth; the toilette cover was worked by Mary Queen of Scots; the shirt is from the wardrobe of George IV.; the ring is that which John Kemble wore in his magnificent impersonation of Cardinal Wolsey.

156.* **Coat and Waistcoat of the Duke of Wellington.**—The garments in this case were given by the Duke of Wellington to Benjamin Robert Haydon, the historical painter, to facilitate the portrait of the Duke which he had been commissioned to paint for the Town Hall, Liverpool.

157.* **Relics of the Franco-German War.**—For a war of first-class importance, that between France and Germany was one of the shortest in the annals of history. On the 15th of July, 1870, the Parisian crowds were shouting "*À Berlin !*" By the 2nd of September the French Emperor was the prisoner of the King of Prussia; and on the 26th of the following February the treaty of peace, which gave the victors the provinces of Alsace and Lorraine and £200,000,000, was signed. Many of the relics here exhibited are from the village of Bazeilles, a suburb of Sedan, the scene of perhaps the fiercest fighting in all the war.

158.* **Napoleon's Signature.**—In this document, which bears Napoleon's signature, the Sieur Leclerc is nominated a member of the Legion of Honour.

159.* **Plan of the Battle of Waterloo.**

160.* **Picture** by a French artist.

161.* **Relics of the Prince Consort, William IV. and others.**—A uniform of the Prince Consort, a coat worn by William IV. as Lord High Admiral, and embroidery from the uniform of the Duke of Sussex (*see* No. 88*) as Constable of the Tower.

162.* **Front of Tunic worn by George IV. at his Coronation.**—(*See* No. 153*.)

163.* **The Wreck of the "Denmark"** (engraving).—After Napier Hemy's painting depicting the rescue of the passengers and crew of the *Denmark* in April, 1889.

164.* **Bust of the King of Rome.**
—(See No. 100.*)

165.* **Piece of the "Cloth of Gold."**—It was in 1570 that the famous meeting of Henry VIII. of England and Francis I. of France took place in a field within the English pale, near Calais; and so well did Cardinal Wolsey, who had the regulation of the ceremony, indulge his own and his master's love of magnificence, that the place of meeting has ever since been styled The Field of the Cloth of Gold. This relic was purchased by Madame Tus-saud and Sons at the sale of the collection of H.R.H. the Duke of Sussex, at Messrs. Christie's. The case also contains mementoes of the Duke himself (see No. 88*), bought on the same occasion.

166.* **Case of Wellington Orders.**—

No man probably ever won more decorations than the Duke of Wellington, who, as the chief instrument of the overthrow of Napoleon, earned the gratitude not only of his own sovereign, but of many

foreign princes as well. Here we have a collection of the Orders with which he was invested during his long and glorious career. Although they are not the actual decorations presented to him, some of them are the veritable insignia of the Orders which they represent, acquired from various sources, while of the rest many are costly facsimiles in gold, silver, enamel, etc.



COUNTERPANE BENEATH WHICH NAPOLEON DIED (p. 56).

167.* **Battle of Waterloo** (engraving).

168.* **Picture of Wellington visiting the Effigy of Napoleon, by Hayter.**—A pictorial representation, by Sir George Hayter, of the Great

Duke reverently gazing upon the effigy in this Exhibition of Napoleon as he lay in the arms of death. The Duke was a frequent visitor to the Exhibition, and always when he came to the figure of his great antagonist on the camp-bed he would pause and reverently uncover. Sir George Hayter was commissioned to paint the impressive scene, and the Duke was kind enough to give him sittings for this the last portrait for which he ever sat. A plastic representation of the same scene will be found in the Hall of Tableaux (*see* No. 193.*)

169.* **Battle of Arcole** (engraving).—It was the series of battles fought at Arcola, in Lombardy, from the 14th to the 17th of November, 1796, between the French and the Austrians, that made Napoleon master of Italy.

170.* **Napoleon Reading** (engraving).—The child with whom the exile of St. Helena is shown to be on such affectionate terms, was the daughter of one of the officials who were responsible for his custody.

171.* **Memorials of Marie Antoinette and Louis XVI.**—The piece of paper is from the wall of the Temple prison, in which the beautiful Queen of France was for some months imprisoned. The memorial rings are those of her amiable but vacillating husband, who preceded her to the guillotine. There is also the star and ribbon of the Legion of Honour worn by King Louis Philippe.

172.* **Napoleon's Star of the Legion of Honour.**—Another interesting memento of Napoleon. At the restoration of the Bourbons the Order

of the Legion of Honour, though it originated in the days of the Consulate (1802), was not suppressed, and it still remains as an honorary reward for eminent services rendered to the State.

173.* **Counterpane from the Camp Bed on which Napoleon died (stained with his blood).**—Dr. Antomarchi, who was the physician sent to attend the Emperor by members of his family after the dismissal of Dr. Barry O'Meara by General Sir Hudson Lowe, the Governor of St. Helena, relates many interesting particulars of the death of Napoleon. The following extract, referring to the *post-mortem* examination, will be read with interest: "After I had finished the autopsy I made room for the *valet-de-chambre*, who dressed the body as the Emperor was usually dressed during his life. . . . Thus dressed, Napoleon was, at a quarter past six, removed from the drawing-room, into which the crowd immediately entered. The sheet and linen that had been used in the dissection of the body were carried away, torn in pieces and distributed; they were stained with his blood, and everyone wished, therefore, to have a fragment of them." The counterpane, however, was carefully kept by the members of the Emperor's household, and became the property of Prince Lucien Bonaparte, and at his death was, with other precious relics mentioned in these pages, acquired by Madame Tussaud and Sons. The case also contains a part of one of Napoleon's coats.

174.* **Coat worn by Napoleon as First Consul.**—This interesting relic

has been in the collection of Madame Tussaud and Sons for many years. Memorials of Napoleon at this early stage of his career, are, of course, much rarer than those of his later days, when his fame filled the whole world.

175.* **Statuette of the Prince Imperial attacked by Zulus.**—(See No. 118.*)

176.* **Star worn by Napoleon.**—The Star is that of the Order of Réunion.

177.* **Chinese Dresses.**—These garments were captured at Pekin in October, 1860. Three of them, distinguishable from the others by their superior richness, formed part of the Emperor's wardrobe.

178.* **Napoleon's Farewell at Fontainebleau** (engraving).—At Fontainebleau it was that Napoleon abdicated on the 14th of April, 1814.

179.* **Napoleon's Coronation** (engraving).—We have already seen the robes worn by Napoleon at his coronation (No. 52*), and here we have a picture of the ceremony. He was

declared Emperor by a decree of the Senate on the 18th of May, 1804.

180.* **The Return from Elba** (engraving).—(See No. 62.*)

181.* **Napoleon and his Staff** (engraving).

182.* **Head-dress of a Chinese Lady.**—A specimen of the elaborate metal-work of the Chinese.

183.* **Congress of Vienna** (engraving).—This gathering of the Sovereigns of Eu-

rope took place in 1814, after Napoleon's abdication and retirement to Elba, to rearrange the affairs of Europe, which he had rather considerably disturbed.

184.* **Battle of Austerlitz** (engrav-



COAT WORN BY NAPOLEON AS FIRST CONSUL.

ing).—This momentous battle was fought on the 2nd of December, 1805, when Napoleon inflicted a crushing

defeat upon the combined armies of Austria and Russia, under the command of their respective Emperors.

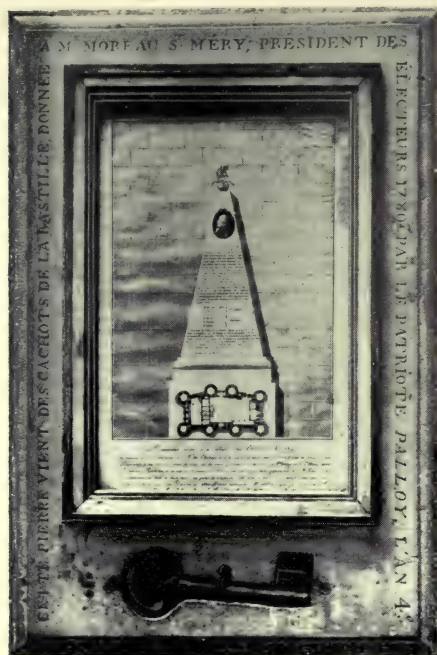
CHAMBER OF HORRORS.

185.* **Egyptian Mummy and Mum-my Case.**

186.* **Keys of the Bastille.**—One of these keys of the famous fortress which fell before the fury of the populace at

Galsworthy's Rooms. The other, the key of the principal gate, is affixed by iron hoops to a stone, 24 inches by 16 inches, which formed part of the main entrance. There is also a ground plan of the building, and a representation of the Monument of President St. Méry, with the autograph certificate of M. Palloy, framed and glazed, with the inscription, in French, "This stone comes from the dungeons of the Bastille ; given to M. Moreau St. Méry, President of the Electors, 1789, by the patriot Palloy, year 4." There are, further, the original letters to M. Palloy, from the Mayor of Paris, J. S. Bailly, thanking him for the stone and inviting him to dinner. The key was affixed to the stone subsequently. Another relic of the Bastille, of exceptional interest, is a note written by the Man with the Iron Mask on part of a leaf from one of his books, found by M. Palloy under the floor of the mysterious prisoner's cell.

The Bastille was built in 1369 by Charles V., for the defence of Paris against the English, and was completed in 1383. It was afterwards used as a State prison, to which were consigned the victims of royal tyranny, who, in some cases, were immured in its gloomy dungeons for years without even the semblance of a trial. It was on the night of July 14th,

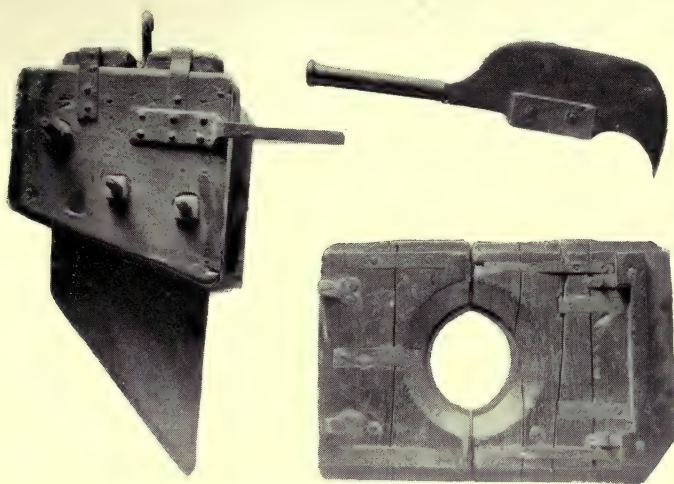


KEYS OF THE BASTILLE.

the beginning of the French Revolution was bought at the sale of a great historical collection at Messrs. Chinnock and

1789, that this place of evil memory, the symbol to all France of despotism, was torn down by the infuriated mob. The governor and other officers were seized, and their hands and heads cut off; the heads, fixed on spikes, being carried in triumph through the streets. Madame

187.* **Dial of the Church of Bazeilles.**—The church of the French village of Bazeilles, a suburb of Sedan, was knocked to pieces in the fearful shelling to which the place was subjected in preparing for the assault of the Bavarian troops.—(*See* No. 157.*)



KNIFE AND LUNETTE OF THE ORIGINAL GUILLOTINE, WITH AXE.

Tussaud, in her Memoirs, says that all Paris flocked to see the gloomy cells in which so many innocent persons had spent years of hopeless captivity. She herself was prevailed upon to accompany her uncle and some friends on a visit to the place, and while she was descending the narrow stairs leading to the dungeons, her foot slipped, and she was only saved from falling by Robespierre, who remarked that it would have been a pity had so young and pretty a patriot broken her neck in such a horrid place.

188.* **Instruments of Torture and Door of a Cell from the Bastille.**—(*See* No. 186.)*

189.* **Model of the Bastille.**—(*See* No. 186.)*

190.* **Knife and Lunette of the Original Guillotine.**—Perhaps the most memorable of all the relics in this Exhibition. For this is the knife that severed Marie Antoinette's lovely head from her body, and which did the same cruel office for her husband, Louis XVI.; for the Duke of Orleans, who had assumed

the nickname of "Égalité," and had voted for the death of his relative, the King ; for Danton and Robespierre ; and for upwards of 20,000 other victims of the mad passions which the Great Revolution let loose. The instrument is named after M. Guillotin, a physician, who, from no love of bloodshed, but in order to make death by execution as little painful as possible, devised a beheading machine not unlike some that had been used in other lands ; and although he was not the constructor of the machine actually approved of by the National Council, it received his name, changed, however, into the feminine by the addition of an "e." The relic was purchased for this

Exhibition from M. Sanson, grandson of the executioner of the revolutionary period.

191.* **Burial of the Princes in the Tower, by James Northcote.**—The brutal murder of Edward V. and his younger brother, at the instigation of their uncle, the Duke of Gloucester, afterwards Richard III., is one of the most familiar episodes in English history. James Northcote, the painter of this picture, was a pupil of Sir Joshua Reynolds, under whom he studied for five years, and whose life he wrote. One of his best works was "The Death of Wat Tyler," now in the Guildhall.

HALL OF TABLEAUX.

192.* **Carriage used by Napoleon III. at Sedan.**—In the first great battle of the Franco-German War, at Wörth, on the 7th of August, Marshal MacMahon was completely defeated, and although Napoleon telegraphed to the Empress, *Tout peut se rétablir* (Everything can come right), he could scarcely have believed it. It is recorded that he went like a man in a dream with the force which the energy of the Empress sent under MacMahon to relieve Bazaine. On the last days of August a series of bloody battles was fought around Sedan, and it was from this carriage that the Emperor, too feeble to sustain the fatigue of riding on horseback, witnessed the defeat of his arms and the ruin of his fortunes. At last, on the 2nd of September, he gave the order to surrender,

and MacMahon and 90,000 men became prisoners of the King of Prussia, to whom Napoleon yielded his sword.

193.* **Camp Bedstead on which Napoleon Died.**—Here the visitor has a scene and objects of quite peculiar interest. The Duke of Wellington, as actually happened at this Exhibition, is gazing reverently upon the model of the man of whose overthrow he was the chief agent ; and that model rests upon the very bedstead on which his great antagonist died. With the model we are not concerned in these pages, but we may say that it shows Napoleon precisely as he appeared after death. It is clothed in an exact facsimile of Napoleon's favourite uniform, that of a Colonel of Chasseurs of the Guard. But the blue cloak is something more than a facsimile :

it is, perhaps, the most famous of all his garments—the cloak which he wore at Marengo, the little Italian village where, on the 14th of June, 1800, he inflicted a crushing defeat upon the Austrians. While all that was mortal of Napoleon lay

well-meaning but irresolute king who fell a victim to the fury of the Revolution. But for his vacillation he might have escaped from France, but he had delayed his flight too long, and he and the Queen, Marie Antoinette, were



THE DUKE OF WELLINGTON GAZING AT THE MODEL OF NAPOLEON.

in state at "Longwood," it was covered by this cloak, which also served as the funeral pall. It was thus specified in his will:—"Inventory of my effects which Marchand* will take care of and convey to my son. . . . Item : One blue cloak (that which I wore at Marengo)."

194.* **Portrait of Louis XVI.**—The

* Napoleon's valet.

stopped at Varennes and brought back to Paris.

195.* **Painting, by Jeaurat.**—(See No. 30.)*

196.* **Portrait of George I., by Sir Godfrey Kneller.**—This monarch, the son of Ernest Augustus, Elector of Hanover, born May 28th, 1660, was trained to arms under his father, served

in three campaigns against the Turks in Hungary, and succeeded to the throne of England on the death of Queen Anne in 1714. George I. was a patron of Sir Godfrey Kneller, who, having studied under Rembrandt in Amsterdam, and acquired fame in Rome and Venice, was induced, in 1674, by a Hamburg merchant, to try his fortune in London, where he eventually settled,

gaining an unrivalled reputation as a portrait painter, and amassing a considerable fortune. Kneller died on the 19th of October, 1723, and on the 7th of November was borne in state to Whitton, his country residence near Hounslow, and interred in his garden.

197.* **Another Portrait of George II.**—(See No. 11.)*



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